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Abstract

Due to the revival of Buddhism, the increasing number of Buddhists and the prosperity of the tourism-related activities, traditional Buddhist architectures in Han-nation areas nowadays suffer a lot from evident shortcomings such as excessive pursuit of ancient style, lack of features, non-suitable for the requirements of modern Buddhism and so on.

In order to meet the actual needs of modern Buddhist temples, this paper studies the evolution of architectural planning and design of Buddhist temples to meet the habits of Buddhists and the relations with the modern society.

This paper also discusses the design of Buddhism buildings by analyzing related projects in Taiwan (China) and Japan. Buddhism architectural theory and practice policy mainly focuses on functional layout and corresponding architectural design.

After that, it provides a practical design solution of Buddhist multipurpose space in Harbin, China, exploring the innovation of modern Buddhist architecture with Chinese characteristics, and the cultural significance of Buddhism that integrated with modern architecture theory. There is an interview of a monk in Chapter three about the design project.

Keywords contemporary Buddhist architecture; architectural design; religious architecture; Harbin

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INTRODUCTION

The project is located in my hometown Harbin, China. Jile Temple, the biggest Buddhist Temple in Harbin has got its own venue back from the local government, therefore they are planning to build a new multipurpose hall for the growing need.

Due to the special climate in Harbin (average temperature in January only -17.6°C), the monks hope to keep 5,000-8,000 people indoor for big ceremonies. Apart from the public use, they also request to have a library and a meditation hall for monks' own use. The current parking place is not enough but the clients refuse to build anything underground due to the Buddhist thoughts. They also asked to keep a site for future residence buildings of new monks.

Although this project has already been given to an architectural design office in Beijing, I still think it is a good topic as a master thesis.

There is only one modern non-palatial Buddhist Temple in mainland of China, all others are still in ancient style even though some of them are recently built. It is interesting to study why Buddhist architectures have not met modernization, while western churches have already been in modern appearances. I also did case studies of Buddhist temples in Taiwan (China) and Japan as a parallel comparison, as their Buddhist modernization is more advanced.

Since the Buddhist history is thousands of years long, I started the paper directly from the time when Buddhist architecture occurred in Han-nation area in China.

In Chapter 3, there is an interview of a monk from Jile Temple about this project, his words might express part of the thoughts from Buddhist believers.

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CHAPTER ONE

BUDDHIST ARCHITECTURE IN NORTHERN CHINA

1.1 The Evolution of Buddhist Architecture in Han-nation area China

1.1.1 Origin and development of ancient Buddhist architecture

The earliest Buddhist architectures recorded in the Buddhist scriptures are the “Veṇuvana Vihara” and the “Jetavana-vihāra”. Both are specially donated and constructed by the aristocrats, which are large-scale, and have the residence and preaching function for the monks. It is worth noticing that both are landscape gardens in previous land use. (Yuan Mu. A Study of Contemporary Buddhist Architecture in Mainland of China, 2008)

Currently, the earliest remains of Buddhist architecture are the Pikro and Zhiti of the Ashoka period (268 to 232 BCE). There are both wooden construction and Grotto caves of Pikro. From the data, there are more wooden construction buildings in North India, and more caves in the mountain areas of middle India. (Wang Guixiang. Architectural space of the East and West: 212) Believers support the monks, via secular architectural forms, combined with landscape gardens. These features have not changed in the Han-nation area Buddhist temples till today. (Yuan Mu. A Study of Contemporary Buddhist Architecture in Mainland of China, 2008)

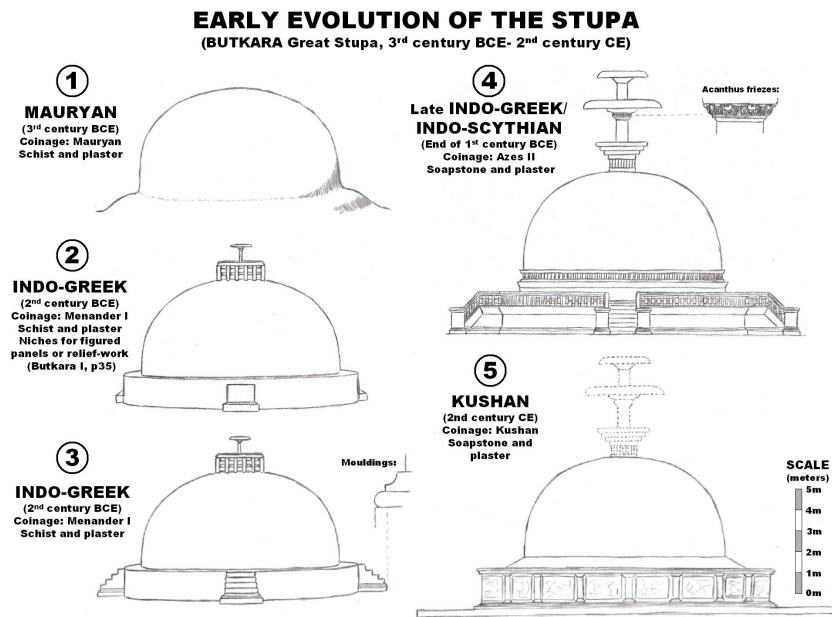


Fig .1: Different type of Stupas



Fig .2: Great Stupa, Buddhist monument, Sanchi, India

Buddhist activities related architectures are generally referred as “temples” or “Buddhist temples”. This is a tradition that began latest from the White Horse Temple in the Han Dynasty. At that time, some government agencies were called as “Si” (same Chinese character as temples). It may be related to the shape of government buildings used in early Chinese Buddhist temples. The so-called “temple” actually refers to temples of Buddhism, Taoism and other local religions .

Generally speaking, academia regards the White Horse Temple as the first Buddhist temple in Han-nation area China. However, its shape can not be verified any more, and it is generally speculated that it was built according to the shape of the Han Dynasty bureaucrats. During the Three Kingdoms period, Wei and Wu (countries) had some reliable records of Buddhist temples. When it came to the Western Jin Dynasty, the spirit of Buddhist worshipping was very prosperous, and the Buddhist temples supported by residents began

to appear. During the Eastern Jin Dynasty, the monks and celebrities in the southern part of the country began to live in the deep mountain and forest area, that created a precedent of mountain-forest Buddhist Temple. Previously, Buddhist temples were located almost in the city or suburbs. At the same time, the atmosphere of donating one's own the house as a temple is also prevalent in the Eastern Jin Dynasty. Since then, large numbers of Buddhist temples have appeared in the cities. (Sun Dazhang. History of Ancient Chinese Architecture (Volume V), Beijing, China Building Industry Press, 2002)

The Buddhist temples of the Wei and Jin Dynasties (220-420 AD) were mainly towers and surrounded by auxiliary buildings. As the main object of worship at that time, the tower was also the core part of the Buddhist temple. Although the main building area is actually the auxiliary building areas, the psychological status of the tower as the core and main body of the sacred part cannot be ignored. The height and iconic role of the tower is also irreplaceable with other types of buildings. From the form of architecture in the Han Dynasty, there are also many precedents of the “middle high-rise buildings (towers) and the surrounding areas” layout. Therefore, as speculated before, Buddhist architecture adopted the Han-nation area architectural form from the beginning of the development, and just because this newer sacred function of tower, the form of the high-rise building that was popular in the Han Dynasty could be slightly modified to continue and develop in another identity. (Yuan Mu. A Study of Contemporary Buddhist Architecture in Mainland of China, 2008)



Fig .3: White Horse Temple



Fig .4: Shentong Temple

With the development of Buddhist temples in the Western Jin Dynasty(265-316 AD), the activities of preaching have gradually become more important, and the corresponding lecture hall has been created, only for preaching, not for worshipping of the Buddha statue. Buddha statue appeared quite late, it was produced in the Gyantso area of the Western Regions in the 1st century, and was spread until the late Eastern Han Dynasty (206 BC–220 AD), it began to spread widely in the Eastern Han Dynasty (317-420 AD), so the Buddha worship began only at that time. Buddhist hall was not developed during that time, so there is no Buddha statue in lecture hall. The most urgent needs of preaching is first fulfilled.

Due to the rise of Mahayana Buddhism, the way of foraging without living in stable place from Theravada Buddhism was no longer popular. The monks began to settle down, and the Buddhist temples gradually expanded. The Buddhist economy began to develop. From then on, the temple became a social organization and economic entity.

During the Southern and Northern Dynasties (420-589 AD), with the spread of the “Saddharma Puṇḍarīka Sūtra”(literally “Sūtra on the White Lotus of the Sublime Dharma”), Buddha image worshipping became the most popular way of belief, and the Buddhist temple as its necessary infrastructure also grew rapidly. At the same time, the imperialization of the Buddha statue and the palaceization of the Buddhist temple began. The two had mutual promotion. In general, the Buddhist temples are in the form of residential, mansion or imperial palaces based on their grades. Its outer shell is shaped as secular architecture, its core is idolatry, and the two are coordinated. The relation between Buddha statue and Buddhist temple, just like the relation between the power class and its house, is the result of the secularization of Buddhism. The world of Buddhism and the world of people at that time, are coordinated or even imitated. The secularization of Buddhism, Buddhism’s idolatry, and the integration of the Sangha(monks) into the political and economic organizations of the secular society are in conflict with the original Buddhism. But this is also an inevitable price for the maintaining and developing of Buddhism. However idealized the religious thoughts is, it has to compromise the real world, otherwise it is impossible to survive and achieve its fundamental goals. There are many Buddhist genre and great ideas, and also contradictions. However, Buddhism itself has the side of utilizing and transcending contradictions. Therefore, various conflicts are not even a problem. In the next two thousand years of development, similar contradictions will continue to emerge and reconcile.

The layout of Buddhist temples in the north and south were quite different during the Northern and Southern Dynasties. The north was more traditional, with the tower as the center and the plan view was regular. The south maintained the traditional layout of mountain-forest Buddhist temple of the Eastern Jin Dynasty and has a free layout. There are many courtyards in the Southern Buddhist Temple, which makes the layout decomposition more flexible, and combined with the terrain and mountains and rivers, became more fascinating. Of course, its essence is still determined by the geographical, cultural, and economic conditions of the North and the South. Buddhism itself and its architecture have adapted to local conditions. (Sun Dazhang. History of Ancient Chinese Architecture (Volume V), Beijing, China Building Industry Press, 2002)



Fig. 5: Eastern Han Dynasty Temple

The Sui and Tang Dynasties (581-907 AD) are the era of prosperity and forming of the Buddhist temples of Han-nation area. The architectural layout of the Sui and Tang Buddhist temples began to evolve into multiple buildings, and the functions were even more complex. There have been important developments in its planning thinking. At that time, the scale of the large Buddhist temple could not be regarded as small-scale building complex any more, it became an important part of the urban composition, which had a great influence on the urban appearance and planning structure. The tower of the Sui Dynasty Buddha Temple still occupied a major position, but in the Tang Dynasty (618-907 AD) has already been secondary. (Duan Yuming. Xiangguo Temple: between the sacred and the common customs of the Tang and Song dynasties. Chengdu: Sichuan Publishing Group Bashu Book Society, 2004)

From the beginning of Tang Dynasty, there were two more extreme denominations of Zen and Tantric Buddhism. Among them, Zen refers to the teachings of primitive Buddhism. It does not value Buddha statues and Buddhist scriptures. It is incompatible with the Buddhist sects of the time. However, it is this deviant sect that eventually became the mainstream of Han-nation area Buddhism, adapted to the actual situation in China, but also brought about the decline of Buddhism. The Zen Temple was founded by Zonghuaihai Zen Master from Hongzhou, who created "Baizhang Zen Regulations". It stipulated the layout of the Zen Temple of "No Buddha hall, only lecture hall", and established a unified functional Sangha hall. All aspects of the temple life have been detailed and strict. Only afterwards, Buddha worship has a stronger vitality, and the Buddha Temple appeared again in the Zen Temple. In addition, the Tang Dynasty also began to set up the Arhats (or Luohan) hall. (Duan Yuming. Xiangguo Temple: between the sacred and the common customs of the Tang and Song dynasties. Chengdu: Sichuan Publishing Group Bashu Book Society, 2004)

After the prosperity of the Sui and Tang Dynasties, Buddhism in the Song Dynasty (960-1279 AD) relatively declined. In the Song Dynasty, the official adopted the attitude of "preserving only the religion" to Buddhism, which was slightly respected but actually restricted. The temple is more secularized and the business activities increased. The development of Zen is rapid, and the jungle system of the Zen temples is mature. The system of the sub-district was an important event of Buddhism in the Song Dynasty, which made the organization of the temples in the Song Dynasty more rigorous and



Fig. 6: Foguang Temple



Fig. 7: Foguang Temple

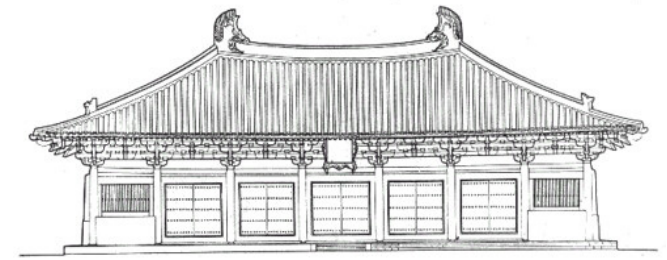


Fig. 8: Foguang Temple

became an important part of the political power. The temple thus surpassed the boundaries of the city and entered a larger scope. There are large Sangha halls in the temple, as well as the Luohan halls.(You Wei. Economic History of the Song Dynasty Temples Draft. Baoding, Hebei University Press, 2003)

The Han-nation area Buddhist temple in the Yuan Dynasty (1271-1368 AD) basically continued the situation of the Song Dynasty in the south, and the form was mature and stable. In the specific layout, the Sangha hall was decomposed into the dormitory and dining hall. The drum tower replaced the Sutra Repository to stand opposite the bell tower, and the etiquette was more obvious. The central axis building is more abundant and grand. The Ordination Hall, Amitabha recitation hall, and the meditation hall often appear together in a temple. The influence of the unity of the various sects is very obvious. The Qing Dynasty (1636-1912 AD) also had strict control over Buddhism. Although the Royal Family still had some interest in Buddhism, it rarely had official support, so the income relied mainly on the support of believers. (Sun Dazhang. History of Ancient Chinese Architecture (Volume V), Beijing, China Building Industry Press, 2002: 332) The Han-nation area Buddhism gradually declined since then. (Duan Yuming. Xiangguo Temple: between the sacred and the common customs of the Tang and Song dynasties. Chengdu: Sichuan Publishing Group Bashu Book Society, 2004)

1.1.2 Development of Modern Buddhist Architecture

At present, the western developed countries have basically completed the first modernization process, characterized by high industrialization and urbanization, and began to enter the second modernization process. However, China is facing the pressure of two modernizations at the same time. Industrialization and urbanization have not yet been completed, and the pressure of knowledgeable and globalization has arrived. In architecture field, the first modernization produced western modernist architecture, and the second modernization produced postmodernism, neo-modernism and many other genres, and moreover, began to reveal the characteristics of the knowledge age. After the reform and opening in China, Chinese architecture is still carrying out the development of modernist architecture, while facing the many architectural phenomena after modernism, showing a complex and intertwined situation. Chinese Buddhism and its architecture are also facing this double modernization.

After 1949, Hong Kong and Taiwan Buddhism continued to develop in the direction of humanistic Buddhism. Mainland Buddhism was almost extinct in the Cultural Revolution, and it was not until the reform and opening up that it regained its path of prosperity. According to the research of relevant scholars, contemporary Buddhism in China is transforming from adapting to the old model of feudal society in the later period to adapting to the new model of modern society. The most important transformations include: 1. The center of Buddhist preaching is moved from the mountain-forest to the city; 2. The social foundation of Buddhism has shifted from landlords and peasants to industrial and commercial people and intellectuals; 3. The structure of Buddhism has shifted from the center of monks and temple to the center of the monks and secular. Lay people (Buddhist believers) has become increasingly important in Buddhism. 4. The purpose of Buddhism is to turn from abandoning life to Tetra Pak life and solemn land. 5. The social function of Buddhism shifts from releasing souls from purgatory, meeting the need of pessimistic class to serving the society and enlightening wisdom balance psychology, etc.” (The above three sections are organized from: Chen Bing, Deng Zimei. Chinese Buddhism in the 20th Century. Beijing, National Publishing House. 2000: 25-26)

Due to the dispersion and slowness of the donation mode, many temples' fundraising and construction might take years or even decades. It is difficult to build a large-scale complex with such a slow construction speed, in that case, a combined mode should be adopted. This situation does not seem obvious in the ancient society when everything has a slow rhythm and the layout of the buildings is scattered. However, in contemporary society, it is obviously different from the modern social economy and architectural model.

This kind of long-term decentralized construction usually does not have an architect to participate in the overall control, only the temple administrator's cultivation and planning department supervision could be relied on. Both time and space tend to be a plural accumulation mode, which is also an inevitable reflection of the participation of all beings (rather than the emperor aristocrats) in the construction of temples. From this point of view, contemporary Buddhist architecture is a microcosm of contemporary Buddhism. (Yuan Mu. A Study of Contemporary Buddhist Architecture in Mainland of China, 2008)

The overall style of the Buddhist temple architecture also reflects the participation of the believers. Since the economic model of almsgiving depends on the support of believers, consequently the layout and figure of the temple also need to consider the ideas and interest of the donor. The temple must first be accepted by the believers, attracting the believers and making them believe in their faith, which requires the architectural functions and forms to conform to the mainstream culture of the time. In order to attract secular people to become believers, it is necessary to fully consider the aesthetics of non-Buddhists. Theoretically, the architectural form is indistinguishable to the monks themselves. Almost every donation project will come up with spectacular and gorgeous renderings to make the donor feel value for money. As a result, the architectural form of the temple tends to be conservative and cannot be far removed from the public's taste. The layout of Chinese traditional ceremonial courtyards and the image of Buddhist temples in the form of palaces are deeply rooted, so it is difficult for Buddhist architecture at this stage to get rid of the old system and to cater to the pursuit of luxury and splendid secular taste. After all, the architect's ideas are fairly more advanced than the monks and believers. (Yuan Mu. A Study of Contemporary Buddhist Architecture in Mainland of China, 2008)

The types of believers vary from region to region, and the impact on temple buildings varies. In general, the requirements for monasteries are the modernization of function and aesthetic taste. Undoubtedly, even a normal monks knows that the functions of traditional architecture are not useful. Research shows that the requirements of large spaces are quite urgent, especially huge indoor spaces that is able to hold thousands of people. Many auxiliary spaces in some temples have been in a modern form already, such as accommodation, catering and other facilities.

The main differences are still focused on aesthetic taste. At present, traditional architectural forms are still deeply rooted, especially in the main halls, and it is difficult for the public to accept non-traditional forms. The aesthetic taste of contemporary society is highly diversified, and visual information explodes. In theory, the new form should be accepted smoothly by business and industry believers, especially intellectuals. The current obstacles are actually the lack of high-quality practical case. If better new forms of Buddhist temples appears frequently, it will be easier to promote and spread. The oldness of the social image of Buddhist organizations is a deeper factor. Once the society can re-recognize a modern and open Buddhism, Buddhist architecture modernization will come true. (Yuan Mu. A Study of Contemporary Buddhist Architecture in Mainland of China, 2008)

However, due to the modernization of the whole society, believers will inevitably modernize their living habits and aesthetic habits, and gradually accept basic modern concepts such as environmental protection, public welfare, science, rationality, and democracy, thus reflecting the concept of the Buddhist temple. With the popularity of modern art, modern architecture with traditional meanings such as Jinmao Tower and Suzhou Museum has also been appreciated by the general public. At least the newly built Buddhist architectures have basically fulfill the requirements of modern life in terms of modern equipment and material conditions. The emergence of modern Buddhist temples is the inevitable requirement of the gradually modernized believers.



Fig. 9: Painting of Buddhist Heaven

1.2 The impact of the current situation of Chinese society on Buddhist architecture

1.2.1 The impact of charity on Buddhist architecture

The temple economy is the foundation of the existence of Buddhist temples. Since ancient times, the overall appearance of the Buddhist temple has been determined by the mainstream social and economic forms and architectural features. The economy of contemporary society is still the decisive foundation of modern Buddhist temples. However, due to the liberalization, diversification and knowledge of the modern economy, the Buddhist temple has a higher degree of freedom than in the past. At present, it seems that the economic foundation of Buddhist monasteries mainly comes from donations and tourism. These two economic models have profoundly affected the appearance and development of local Buddhist monasteries.

The social function of Buddhism includes two aspects: Buddhism's own social ideals and social expectations of Buddhism, including culture, education, charity, psychology, and beliefs. Buddhist architecture provides a material basis for these functions. Buddhist temples have become a place for tourist visits and religious activities in contemporary society, and may in turn become engines of charity, culture and faith. The characteristics of Buddhist temples will be reflected. The disciplinary system of Buddhist organizations systematically stipulates the basic content structure of the temple life, is a summary and norm of the operation of the Buddhist temple, and has a programmatic effect on grasping the basic connotation of the temple building.

From the point of view of religious doctrine, disaster relief is almost the duty of Buddhist temples, and the feudal rulers naturally took this responsibility to the temples. "The monks of Buddhist monasteries have made great contributions to the promotion and popularization of the ancient philanthropy. During the Song Dynasty, local officials in the disaster years always tried their best to let the local monasteries contribute their money." (You Wei. Economic History of the Song Dynasty Temples Draft. Baoding, Hebei University Press, 2003: 64) In addition, there are some social services in the economic function of Buddhist temples, such as accepting intellectuals to live and study in the temple. In particular, such as "the North and South Song Dynasty, the northern land fell into the hands of the Khitans, many officers moved to the South, so the temples became the place where they lived. Emperor Gaozong specifically gave that order that officers are allowed to live in Buddhist temples." (You Yan. Song Dynasty Temple Economic History Draft: 53) Due to the public and charitable foundation, the Buddhist temple bears a lot of public charity and service functions.

In modern society, in principle, religious organizations must not interfere in the political behavior of the state, and basic social security such as compulsory education, medical insurance, low-income relief, disaster assistance, etc. are formally incorporated into the government's actions and have corresponding economic legal basis. Due to the basic principle of the separation of modern politics and religion, such a national charity system does not depend on any civil organization, and it is especially impossible to rely on religious groups.

However, as far as the current situation is concerned, China's social security system is still difficult to improve in a few years, and charity is, after all, a manifestation of the cause and morality of the whole people, and does not exclude civilian power. Therefore, Buddhism's philanthropy is also promising because of its own beliefs and traditional advantages. Judging from the development experience of Buddhism in Taiwan, the most prominent project of the Buddhist economy is charity. "It is established in the name of social welfare, such as nursing homes, orphanages, hospitals, kindergartens, schools, etc., and learns from other religions such as Christianity. It is said that this is the most impressive among the major economic projects." The Buddhist Compassion Relief Tzu Chi Foundation, sponsored by Tzu Chi Foundation founded by Master Cheng Yen in Taiwan, was the most famous. "It has created a recognized charity trust, such as nursing homes, kindergartens, orphanages, schools, hospitals, etc., monopolize most of the charitable resources in the society, and almost make the charity cause unified." (Mu Yubin. A brief account of the social resources of contemporary Taiwan Buddhist monasteries. Religious Studies. 2004 (1):172)

The impact of philanthropy on Buddhist architecture is huge. Although the Buddhist charity in China has just started, the charitable branch of Buddhism must become a new type of Buddhist architecture, such as Buddhist hospitals,

libraries, schools, etc., just as Christian church schools and hospitals have adopted their own religious and cultural characteristics in architectural figures. Buddhist charity must inevitably attach its own cultural identity to these secular functional buildings. A Buddhist-style building is a monument to the cause of Buddhism. These buildings are obviously not suitable for the traditional architectural forms of classical monasteries. For the more conservative temple style in the mainland, the artistic style of the new contemporary Buddhist architecture is likely to start from these ancillary buildings. For example, the library of Yangzhou Buddhist College, which has been donated and built by Fo Guang Mountain in Taiwan, has already had quite a lot of modernization components.

Another special requirement of philanthropy is to be more ethical in order to achieve logical consistency. For example, building environmental protection, special services for the disabled elderly, etc., these aspects that can be ignored for secular architecture are actually hard requirements for Buddhist architecture.



Fig. 10: Shaolin Zen Temple, Quanzhou

1.2.2 The impact of tourism on Buddhist architecture

In order to meet the requirements of the tourism industry, there is no doubt that it has a huge impact on the temple building. First of all, the temple pays more attention to the grandeur of its architectural landscape. This is not only a continuation of the official aesthetic of the traditional etiquette society, but also caters to the “attention economy” of the modern market. In addition, since the Ming and Qing dynasties, the idea of pure land (Buddhaheld) has developed, and it is hoped that the construction of the temple will be as materialized as the desire of the pure land world. Grandeur and magnificence are undoubtedly the most acceptable and simplest styles of ordinary secular believers, and they reflect the economic strength of monasteries best, therefor become the most powerful aesthetic choices in the market economy society. Even the temples that are born cannot be partially relied on. In fact, in the history of Chinese Buddhism for the past two thousand years, there has always been a contradiction between the sorrowful abstinence of the monks and the lavish and magnificent alms giving of the temple Buddha statues.

To a large extent, due to the adaptation to the tourism economy, it has determined the direction of the construction of Buddhist temples in recent years. Its most outstanding performance is the construction of giant Buddha statues in recent years. The Big Buddha in Wuxi Lingshan, the Guanyin statue in Hainan, the Guanyin statue in Putuo Mountain, the Big Buddha in Hong Kong, and the Bodhisattva statue in the Jiuhua Mountain, they are dozens of meters long and need to be cast by a shipyard. Moreover, in order to support the construction of the Big Buddha, a larger area of landscape environment, temple buildings, management houses, and tourist facilities are needed. The local government has strongly supported it as a tourism economic project; Buddhist monasteries regard it as an important means of accumulating merit and expanding influence. As for its ticket income, it is only in the second place. (Chen Bing. Deng Zimei. Chinese Buddhism in the 20th Century. Beijing, National Publishing House. 2000)

In addition to the giant Buddha statues, the temple architecture also strives for grandness and integrity. However, limited to the limitations of traditional wood structures, there is nothing much to do. Although many temples have done everything possible to expand their volume, the scale of their buildings is even larger than that of ancient palaces and bureaucracy, but in terms of absolute size, it cannot be compared with modern architecture. Therefore, the general Buddhist temple in the city does not have a significant impact on the urban landscape, instead, it becomes a favorable factor for resolving the density of the city and optimizing the environment.

Since Buddhism tourism is more about the temple architecture, the monks' daily behaves in the temple, Buddhist activities and even Buddhist statues are quite serious and religious, and are not as suitable for performance as ordinary folk tourism (except for martial arts performances and musical performances), so in general the temple architectural environment usually constitutes the main part of the architecture tourism.

Another direct impact of the tourism economy is the increase in the number of reception buildings in the temple, which is often second only to the size of the main halls, and far larger than the living room for the self-use. This has weakened the religious atmosphere of the temple as a whole. Judging from the planning of many temples, the life of the monks themselves is quite simple, and the standards for tourists accommodation are relatively high. In particular, to meet the corresponding star-rated standards, there are strict requirements for their construction area, motor vehicle traffic and parking. The result is that both its area and volume are not suitable. However, the guests are often important sponsors of the temple or tourists who bring profits, the requirements for accommodation are high and the standards are difficult to reduce. In order to achieve normal building functions and ensure sufficient use efficiency, the style and space of the general catering building is difficult to coordinate with the traditional temple buildings. At present, the main buildings in domestic temples are often in accordance with the ancient system, there is no clear regulation on the auxiliary tourism houses, and the construction experience is not enough, so it hard to deal with. Not only in Buddhism, but also domestic architects have no relevant experience. The national norms do not have relevant norms and standards for temples and their ancillary buildings. They are generally handled in accordance with similar civil building regulations. (Chen Bing. Deng Zimei. Chinese Buddhism in the 20th Century. Beijing, National Publishing House. 2000)



Fig. 11: Sculpture of Guanyin, Nanhai



Fig. 12: Sculpture of Buddha, Wuxi

1.2.3 The influence of society on Buddhist architecture

Buddhist temples are precious public spaces in the city. A large number of public activities takes place in and around the Buddhist temple. The influence of the Daxiangguo Temple in the Northern Song Dynasty (960-1279) was not only in the field of Buddhism, but also in the social life. In the records of the Song people, it is almost a public space integrating the functions of commerce, travel, and entertainment. Known as 'Wa market'(local market)." (Duan Yuming. Xiangguo Temple: between the sacred and the common customs of the Tang and Song dynasties. Chengdu: Sichuan Publishing Group Bashu Book Society, 2004: 14) Of course, the most typical is the temple fair, which integrates culture, commerce, entertainment and many other things. The festival also celebrates at the Buddhist temple. Under the influence of the Dharma, this festival has the function of uniting the whole society. As Xie He Nai said: "These large-scale celebrations unite all the classes in Chinese society. Only Buddhism has adapted to the various needs of Chinese society since it has been introduced to China. However, this thorough social unity is exactly realized in those large-scale festivals." (Xie He Nai. China's temple economy in the 5th-10th century. Li Risheng, translated. Shanghai Ancient Books Publishing House, 2004: 236) Another scholar pointed out: "In addition to serving the believers in worshipping Buddhas and Bodhisattvas, there are countless temples in the faith life that mean abundant festivals venues. The Chinese calendar is marked by a series of festivals in which all social elements participate. Buddhism is more likely than any other religion to gather emperors, bureaucrats, ordinary people, rich and poor, monks and lay people to celebrate these religious festivals altogether (Kenneth KS Ch'en, Buddhism in China, 275-276). (Transferred from. Duan Yuming. Xiangguo Temple: between the sacred and the common customs of the Tang and Song dynasties. Chengdu: Sichuan Publishing Group Bashu Shushe, 2004: 295)

In addition to temple fairs, temples often become important commercial centers of cities or regions due to their public and environmental appeal, as well as the commercial activities of the temples themselves. Moreover, the business of the temple has a special authority. "Because of the figure of the sacred space of the temple, all economic activities carried out within it are examined by the divinities and Buddhas. With the participation of the divinities and Buddhas, in the cognition of the monks and lay people, all economic activities within the temple should be all honest and unscrupulous, that is, fair and just. Even if the opposite situation occurs, then there is a discretion of divinities and the responsibility is not the monks and lay people. The Xiangguo Temple market is particularly prosperous, to a large extent, it is precisely because of this cognition that support." (Duan Yuming. Xiangguo Temple: between the sacred and the common customs of the Tang and Song dynasties. Chengdu: Sichuan Publishing Group Bashu Shushe, 2004: 272)

In ancient China, there were no public facilities such as museums, so Buddhist architectures became the best

art museum. Statues, murals, gardens, architectures, and of course, also come from Buddhism in order to promote their own painstaking efforts. But in fact, in addition to spreading Buddhism, monks are also indispensable to pay attention to art outside Buddhism. Many poetry and painting monks' work are not limited to Buddhist art. Because the monks themselves have a high cultural accomplishment and make friends with nobilities and celebrities, the temple has become the center of the occurrence, display and dissemination of various cultures and arts.

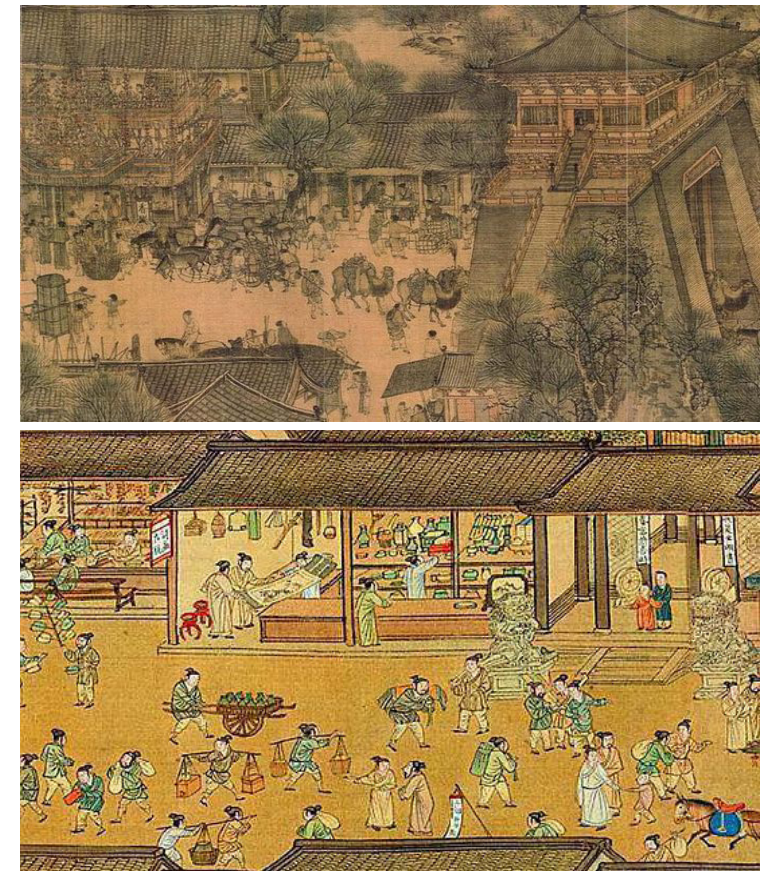


Fig. 13 & 14: Painting of local market in Song Dynasty

1.2.4 The influence of geographical location on Buddhist architecture

Among the contemporary Chinese Buddhist temples, the urban Buddhist temples occupy a considerable proportion. The number of urban Buddhist temples and mountain-forest Buddhist temples in the 142 key temples of the Han-nation area are basically the same.

The architectural style of the temple is easier to adopt the general style of urban architecture. For example, the Yuanming Lecture Hall in Shanghai is located in a 6-story building. The multi-storey commercial buildings on the periphery of Jing'an temple's new building are integrated with the city, and the whole is a modern commercial building model, even though the interior still takes the form of an antique hall. Due to urban land restrictions and functional requirements, the general concept still hopes to build the Buddhist temple into a traditional layout and shape, and gradually adopting the form and technology of modern architecture is inevitable. In particular, the construction of new Buddhist buildings, including the expansion of traditional urban Buddhist temples, often takes the form of modern architecture in addition to the main hall. Since the believers are urban citizens, their aesthetics are more likely to tend to be familiar with the modern architectural style, and their rational thinking will be easier to adapt to the modern form of the Buddhist temple, and the modern urban landscape and block functions are also easier to coordinate. (Yuan Mu. A Study of Contemporary Buddhist Architecture in Mainland of China, 2008)

Turning to the knowledge economy, the most significant impact on architecture is that its spiritual connotation is more important than ever. For the religious research, cultural publishing, Buddhist education, artistic creation, media, psychology and other industries that may be valued in the future, the architectural form may be closer to the general characteristics of the modern knowledge economy, such as high-tech and cultural industrial parks, that the ecological environment is beautiful, the cultural atmosphere is rich, and the service network

is developed. On one hand, they rely on large temples, on the other hand, rely on the cultural infrastructure of the city's universities, libraries, etc., all of which need modern architecture to fulfill, and traditional styles are not that needed.

Even Yu Zongqiao, the designer of the Hong Kong Chi Lin Nunnery, which has always been famous for designing Tang Dynasty style, believes that "multi-layered, high-rise modern Buddhist temples have emerged, and it is bound to develop as a type, the spatial limitations of wood structures can not meet modern construction equipment such as lighting, air conditioning, fire protection, etc." (Yu Zongqiao. Shanghai Liuyun Temple design and / / Hong Kong Buddhism. 2001, 496 (9).) This has not only achieved universal consensus, but also some practices. The main difficulty lies in how to embody the charm of Buddhism and tradition under the main framework of modern architecture. At present, it is obviously not enough to add only large roofs or colored glass tiles.

As far as China's current policy is concerned, it is impossible for Chinese Buddhist temples to increase substantially as in Japan and Taiwan, regardless of the number of people or the building area. At the same time, urban land is more tense than the average western city, land prices and living expenses will restrict the development of urban Buddhist temples. Therefore, in addition to using existing temple buildings as urban green spaces and cultural tourist attractions, China's future cities might not expand Buddhist buildings in large numbers.

1.3 The layout and form of contemporary Buddhist temple

1.3.1 The overall functional structure of temples

Judging from the history and investigation of Buddhist architecture, the practice life of contemporary Buddhist temples still follows the ancient system to a considerable extent, the ancient Han-nation area Buddhist temples usually include the following main functions:

1. Buddha Hall: religious worshipping and ceremonial space. It is a combination of secular auditorium and memorial hall.

2. Meditation Hall, Amitabha recitation Room, Dharma Hall, and Sutra Depository: spaces of Buddhism's practice, research, and communication. It is equivalent to the main working space of secular laboratories, lecture halls, conference rooms, classrooms, and libraries.

3. Monks residence: the area where monks live and spiritual practice (Sādhana). According to the survey, the temples do not set up studios for each monk, so they are often used for functions other than sleep, such as self-study and reading. Work and daily life are not completely separated. This is a feature of Buddhist practice.

4. Fangzhang (Buddhist abbot, upholder of the temple) room: the management space. In fact, the Fangzhang generally is not in charge of all management functions. It is often configured to manage office space and is not necessarily located in one place. The symbolic function of the Fangzhang room is stronger.

5. Dining Hall and Xiangji Kitchen: dining spaces. Due to the strict rituals, the dining space of the Buddhist temple is very different from the secular restaurant. Monks have to do chanting before dining, so there shall be enough space in the dining hall.

6. Guest Hall and Guest residence: reception and service space. Due to the strict rules for monks, it is not suitable to live in a general hotel. Therefore, the customers inside the Buddhist temple are generally indispensable, and sometimes there is no separate division to use.

7. Landscape garden: including courtyard, pool, etc., the layout is flexible, not necessarily a separate area.

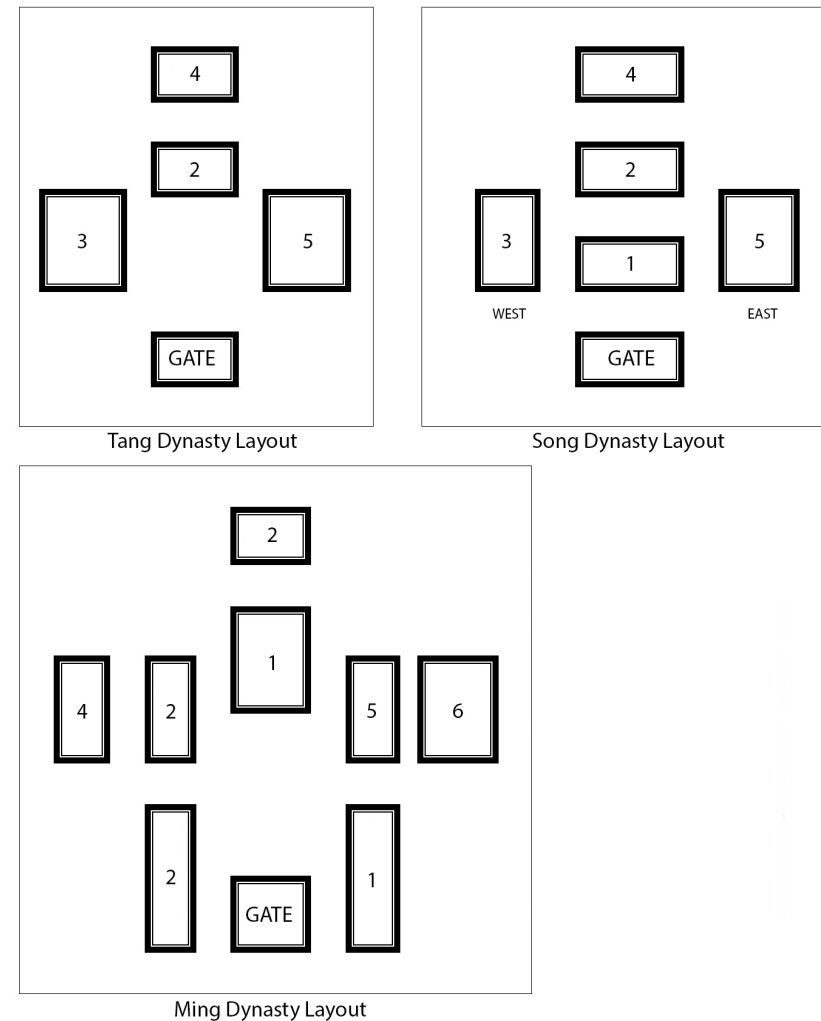


Fig. 15: Layout of different Dynasties

Generally speaking, due to the large difference between Buddhist and secular life, there are restrictions on the catering and living, and it is inconvenient to stay outside the temple. Therefore, the function of the Buddhist temple is often complete and closed, and it is a self-contained system. It is almost unnecessary to leave the temple for daily practice. This is different from the separation of the working space and living space of secular society. And the Han-nation area Buddhist Temple pays attention to co-cultivation, and its characteristics of single-sex group are similar to those of universities and military organizations.

1.3.2 Analysis of the Evolution of the Functional Structure of Traditional Buddhist Temples

Buddhist architecture in most periods is obviously based on the central sequence. This is the Buddha figure worship that Baizhang rules and early Zen sect tried to eliminate but finally failed. The personnel structure is subject to actual functions, and it is basically stable. The east part is responsible for diligence and customs, and the western is responsible for religious practice. But the building has changed because of the concept changing. In the Ming Dynasty(1368-1644), not only the sequence of the central axis was strengthened, but also the Fangzhang(Buddhist abbot) room was moved to the periphery. The functions of the practice and customs of the library, the meditation hall, etc. all gave way to the Buddha image system that was not in the two-order (east-west) relationship. Behind the change in architectural layout is the rise of divinities figure worship.

From the perspective of modern humanism, only the Sangha (monks) are the most fundamental in the Three Jewels or Triple Gem (also known as the “Three Refuges”). Buddha and Dharma are the creations of Sangha. From the point of Baizhang rules, it is also true. However, the development of the feudal society has led to the decline of the status of the Sangha, and the entire temple is almost centered on the axis of the temple. From the two-stage personnel relationship, to the three-axis juxtaposition, and then to the central axis, it shows the development direction of the traditional temple beliefs since the Tang Dynasty, and the disjunction between the temple form and its functional structure. The traditional temple layout is not functionally suitable for modern society, which is one of the reasons. (Yuan Mu. A Study of Contemporary Buddhist Architecture in Mainland of China, 2008)



Fig. 16: Lecture Hall

1.3.3 Interpretation of the Functional Structure Evolution of Modern Buddhist Temples

The Buddhist temple is the core place of Buddhist activities. Its functional requirements are very comprehensive. As mentioned above, the core part is composed of six functional areas, and the worship space composed of the Buddhist Hall is only one of them. If we only focus on the worship space, it will inevitably cause dysfunction in the entire temple. Regrettably, the author did see a lot of temples in the investigation that were grand and solemn, occupying the main land, while the monks residence part was extremely simple and crude, and self-study part was simply missing. However, if the core functions of the monks are neglected, it may not be in line with

the true Dharma and will seriously affect the development of Buddhist activities.

From the modern society humanism point of view, especially considering that modern Buddhism is ultimately based on high-quality monks, with its practice and charity activities as the main body, the architecture of the temple can no longer only pay attention to the worship part of the Buddha halls. It is necessary to pay more attention to people-oriented, monk-based, and pay attention to the architectural function arrangements required for the practice of the monks, and to a



Fig. 17: Buddha Hall

certain extent, in the overall form and style of the temple, and even rise to the metaphysical level. This has already preceded this in the “Baizhang Rules” of the Tang Dynasty. In fact, it is not a functional issue to respect more to the Buddha hall or the Dharma hall, it is the issue of belief that which to respect more, people or the divinities.

1.4 Han-nation area Buddhist Architecture Modernization Process

1.4.1 Historical experience

Obviously, architects should pay more attention to the functional needs of people in temple buildings. Many of the small Buddhist temples in Japan have only one hall, and the Buddha statues only occupy a small part of the space or hang from the walls. This is also an example of how the Dharma hall is better than Buddha hall.

The function of the temple is complete and closed, and it contains almost all the functions necessary for life to meet the requirements of Buddhist spiritual practice. In fact, the Buddhist temple is a sacred place that is completely different from the secular. Although the theory of pure land has been followed, the secularization of monastic life has been ongoing. But in general, temples are still sacred and clean, emphasizing the difference from the secular. It is this difference that makes the Buddhist temples have its own value. And of course, not all temples have complete architectural functions. Regardless of the size, the functions of each part of the Buddhist temple should have a reasonable proportion, primary and secondary, and structural relationship.

Both the Buddha hall and the Dharma hall are the main large spaces in the Buddhist Temple. In nominal terms, the Buddha hall is used for worship Buddhas, and it is more ceremonial; the Dharma hall is used for teaching and has a strong practicality. But in fact the difference between the two is not absolute. The contemporary trend is that the Buddhist temples are all developed into a multi-functional temple. Some temples without a special Dharma hall, the Buddha hall actually has the function of the Dharma hall, which can be regarded as the integration of the Buddhist temple. (Chen Bing. Deng Zimei. Chinese Buddhism in the 20th Century. Beijing, National Publishing House. 2000)

1. From the historical development of Chinese Buddhist architecture in Han-nation area, the features of the entire traditional Buddhist architecture was first established on the economic foundation of the temple with the agricultural economy as the main body. This is determined by the laws of the architectural industry itself, until the contemporary society. The specific types of Buddhist temples: cities, forests, and rural Buddhist temples are determined by economic factors and social functions, regional environment, and the basis of believers. This basic classification is still valid today.

2. The traditional Chinese Buddhist architectural form was determined by the system of ritual architecture at that time, and its shape was not too original. This is also the inevitable result of the subjectivity and conservativeness of Chinese architectural culture.

3. The development of Chinese Buddhist architecture has developed with the development of society. In addition to adapting to the state of the secular construction industry, the history of Buddhist architecture is also a history of constant evolution and innovation to adapt to new social conditions. This kind of “initiative opportunity” that is constantly changing according to the conditions of the times is the fundamental idea that the construction of contemporary Buddhist temples needs to inherit and carry forward.

4. Buddhist architecture should avoid excessive consumption of social resources and should control a moderate scale, otherwise it may become a social burden.



Fig. 18 & 19: People burning incense for blessing

1.4.2 Contemporary status

1. Under the conditions of modern professional division of labor, market economy and knowledge economy, it is possible for Buddhism to be free from the self-sufficient agricultural economy, and it may not only be limited to the social function of charity education culture, but also strive to exert the core spirit of psychology and ethics features. As the most spiritually religious building, in the information age, more emphasis should be placed on the spiritual value of architecture. The material function should have been properly solved as a result of the new monastic economy, Buddhism and its architecture are farther away from the pure economic factors than ever before, and return to the original ideals of Buddhism in a new era.

2. The driving force behind the development of contemporary Chinese Buddhist architecture is the modernization of Buddhism's economic foundation and social function. At present, the economic activities of temples are mainly tourism and incense, and the scale of Buddhist temples is closely related to the degree of tourism development. Most of the architectural layout is antique. Most of the main halls and practice life parts of the Buddhist temples are not coordinated, the logistics service space is insufficient, and the overall layout is poor. The number of temples and the length of the axis are often emphasized, and the rationality of functional division is neglected. The architectural form is traditional or more retro, the building technical materials are traditional or modern, and the religious functions and activities are modern and even the future. This is the basic status quo of the construction of contemporary Chinese Buddhist temples.

3. The current Buddhist temple architecture has a tendency to excessively pursue macro-scale, luxurious decoration, axis symmetry, and retro form. It not only causes huge waste of land, but also makes the cultural taste of the Buddhist temple not high enough, the building space is poor and boring, and the function is inconvenient. The root reason is that the layout of the building is out of touch with the cultural and artistic, architectural, and temples functions of contemporary society, and this is the main contradiction that this article needs to study in depth.(Jin Qi, Wang Mingfei, Cao Yongzhi. Development of Buddhism Buildings Based on Principles of Modern Architecture, 2013)

4. Buddhist architecture is the material carrier of Buddhist practice and communication activities, and its image is also the material embodiment of Buddhism itself. Modern forms of Buddhist architecture are an inevitable requirement for the development of modern Buddhism, and the creation of modern forms of Buddhist architecture is imperative.



Fig. 20: Monks from Jiuxi Temple



Fig. 21: Monks from Shaolin Temple

1.4.3 Design strategy of contemporary Buddhist temple

1. Macro planning level: As a social phenomenon, Buddhism is deeply restricted by the overall economy and system of society. The overall appearance of the Buddhist temple is determined by the mainstream socio-economic form and architectural appearance. The planning of contemporary Buddhist temples should fully consider the diversification and knowledge trends of modern economic and social forms, as well as the humanistic and democratic ideas of modern legal system. The Buddhist architecture required for the new economic foundation and social function is no longer confined to the Buddha halls system of the traditional Buddhist temple, but rather requires a fully functional and balanced structure of the Buddhist temple. The direction of this pattern evolution is undoubtedly humanistic, and the subjective status of the monks will be truly improved. From the temple of the Buddha to the dojo of Sangha, the Buddhist temple will face tremendous changes.

2. Architectural function level: The contemporary Chinese Buddhist temple, with the rational arrangement of functional layout as the primary issue, should not be constrained by the traditional form, but strive to comprehensively improve the temple layout. It is necessary to comprehensively consider the seven functions of worship, practicing, living, management, logistics, reception, and landscape garden. The organization is reasonable and the proportion is appropriate to create a functional building complex.

The building space should be oriented with big multi-functional space and small space with diversification. The hall is designed as a multi-functional space to improve the rationality and efficiency of large-scale building functions. Small and medium-sized spiritual practicing buildings and logistics services should explore more diverse possibilities, and enrich the temple space and improve the building function. In particular, we must pay attention to distinguishing the differences between the two major categories of Buddhist meditation and doctrine study. People shall actively try to create new Buddhist architecture with modern architectural concepts and forms. On this basis, we should also pay attention to the idea of Buddhism tranquil, not to stick to the modernist architectural theory, especially in the decorative style, we should pay attention to the inner logic of the material and structure itself, as well as decoration, utensils, etc. traditional aids to create a Buddhist atmosphere. (Jin Qi, Wang Mingfei, Cao Yongzhi. Development of Buddhism Buildings Based on Principles of Modern Architecture, 2013)



Fig. 22: Concept rendering of Yuanlong Temple



Fig. 23: Concept rendering of Yuanlong Temple

3. Philosophical level: Although the influence of Buddhist thought on traditional Buddhist architecture is indirect, this deep spiritual power has the eternal value of penetrating history and will exert the most important influence on Buddhist architecture in the future. Buddhism's view of space is not limited to a certain fixed pattern because of its basic idea of emptiness (*Śūnyatā*). The spirit of constant change and innovation that never ceases is worthy of our inheritance. The prototype of Buddhist architecture is divided into two traditions: pure land and Zen, each with its own characteristics.

The concept of Buddhism is based on equality and selflessness and compassion. It must point to the integration with the surrounding environment, and should further take the initiative to undertake social functions and improve the surrounding environment.

Buddhist aesthetics, especially Zen aesthetics, are very distinctive and deeply rooted in the hearts of the people, and are of great significance to Chinese traditional aesthetics. The aesthetic image of Buddhist architecture is centered on the emptiness, including the categories of silence, *Suddhi* (no desire, wish or longing), and harmony. Based on this principle, Buddhist architectural creation can more deeply reflect the connotation of Buddhist culture and create high-quality architectural space.

4. Design techniques level: Buddhism affects architecture, architecture also influences Buddhism, and Buddhist architecture is the most prominent expression of Buddhist organization image. In contemporary society, Buddhism relies more on the professional skills of architects to enable Buddhist architecture itself to serve Buddhist culture in an auxiliary or even dominant manner. Giving architects greater freedom, this should also be a basic trend in the modern professional division of labor. In terms of architecture, the design of contemporary Chinese Buddhist architecture should focus on returning to simple and pure architectural style, exploring more diverse forms, exploring the religious expression of modern material technology, and using modern architectural forms to satisfy modern religious functions.



Fig. 24: Concept rendering of Wutaishan Retreat



Fig. 25: Concept rendering of Wutaishan Retreat

1.4.4 Architectural modernization case study

Moon-floating Temple is the first, and currently the only, modern non-palatial site for Buddhist activities in mainland Han-nation area of China. The layout of the entire complex is integrated and complementary to the water and garden landscapes, combining ecology and comfort, simplicity and aesthetics, Zen meditation, and mind-enriching connection to water and sky. Since opening, the temple has been well received by Buddhists and the larger public, becoming a model for the harmonious integration of humans and ecology, religious and secular, modern and old.



Fig. 26: Rendering of Moon-floating Temple

The layout of the Moon-floating Temple follows the classical layout surrounded by hills and near water, with a spirit of engagement and architecture of simplicity that accommodate Zen aesthetics of space. The Moon-floating Temple also breaks conventional patterns of Chinese temples in terms of architectural style. On the architectural space level, it seeks for spatial spirit, simplicity and comfort, and a balance between religious and modern features. In terms of the layout, the modern architectural form is integrated with the traditional temple layout. Inside the temple yard it is with axis symmetry, and the exterior design of the temple is completely modern and simple.

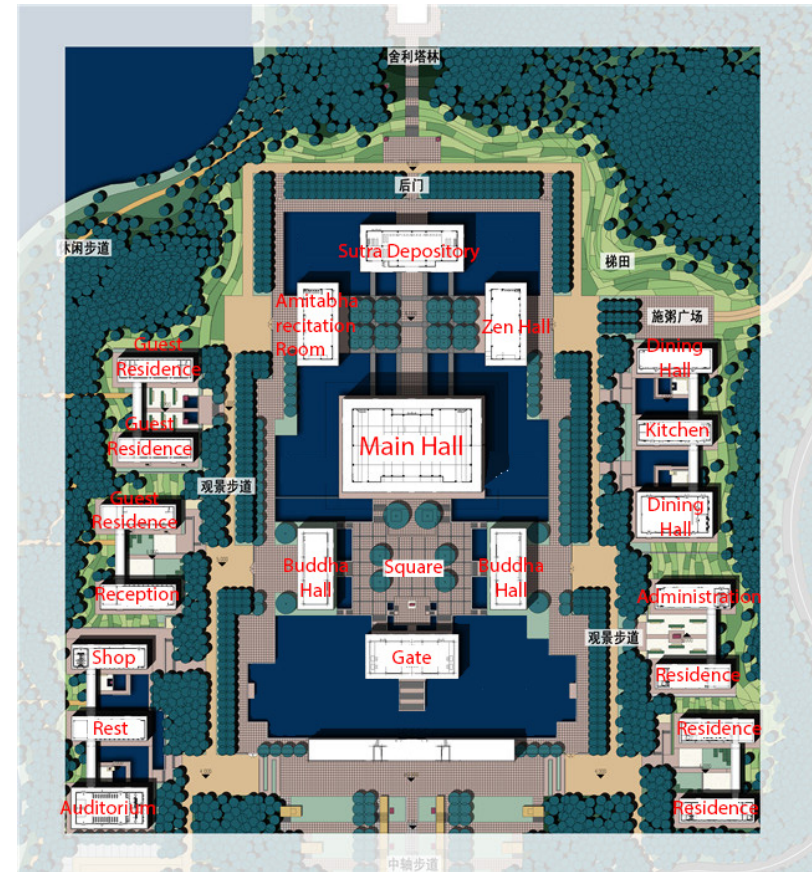


Fig. 27: Master plan of Moon-floating Temple

The general layout of the complex is south-to-north, with one longitudinal axis and two horizontal axes. Along the longitudinal axis are main gate, Hall of Four Heavenly Kings, Mahavira Hall and Sutra Depository. On the first horizontal axis are Avalokitesvara Hall and Ksitigarbha Hall, while the second axis Amitabha recitation room and Meditation room. In the vicinity there are also monk's residence, kitchen, guest rooms, exhibition and souvenir shop.

The temple consists of 18 units, specifically: the main gate, Hall of Four Heavenly Kings, Mahavira Hall, Sutra Depository, Ksitigarbha Hall, Avalokitesvara Hall, Amitabha recitation Room, Meditation rooms, monk's residence, guest rooms, administration, reception, dining, exhibition and souvenir shop, kitchen, lounge, storehouse, and social hall. (from TURENSCAPE, <https://www.turenscape.com/en/project/detail/4624.html>)

Wood-like metal protective racks on the facade are shadings. The red-colored wooden style main gates are commonly used for temples, and the wooden bell tower and drum tower enable the praying bell to be heard in a farther distance, this combines Buddhist blessings of enlightenment, purification and praying for blessing.

The exterior of the building is made of modern building materials: grille and bricks. It abandons the traditional architectural form and adopts a flat-top and solid volume surrounded by metal grille, reflecting the trueness of the heavens and the emptiness of Buddhism. Architectural colors continue the traditional Buddhist buildings: yellow, red and black.

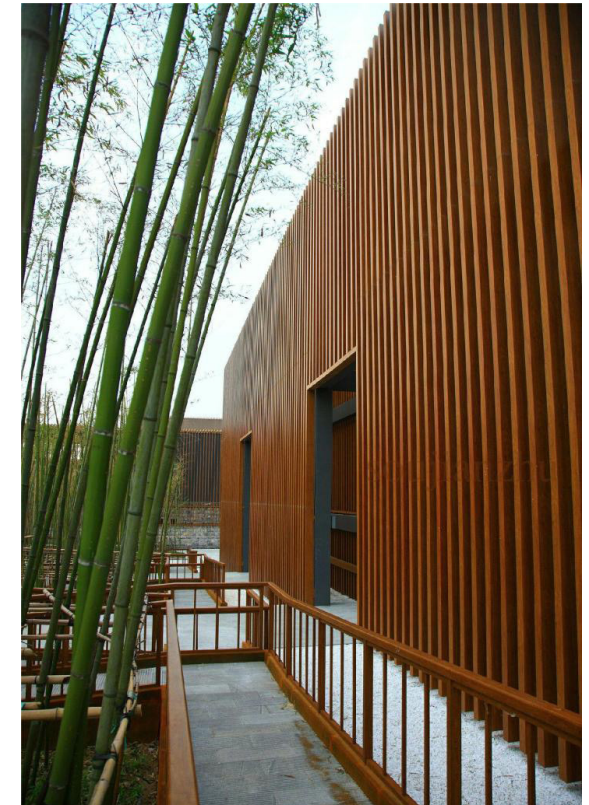


Fig. 28: Moon-floating Temple (left)



Fig. 29: Moon-floating Temple (right)

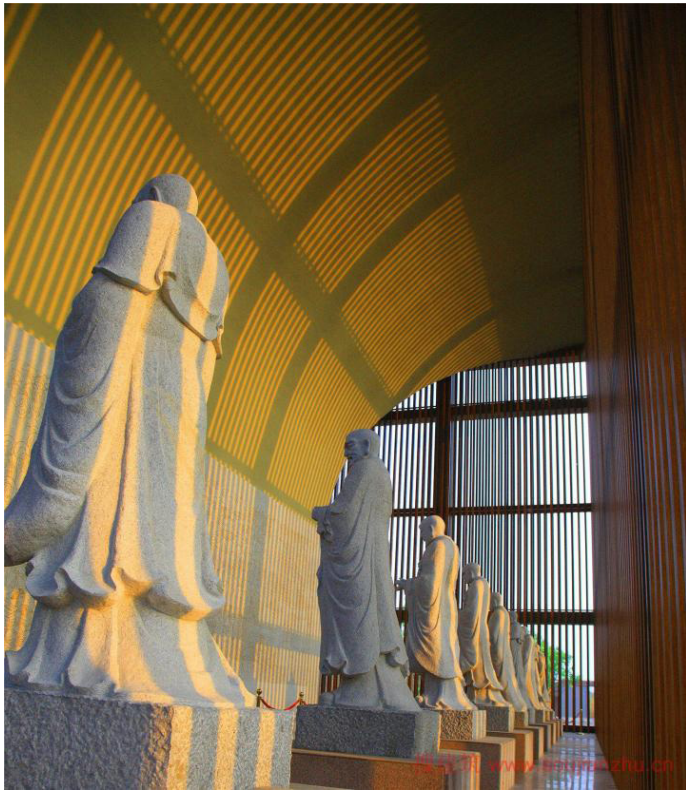


Fig. 30: Moon-floating Temple

The façade of the main hall is embellished with modern elements, using wood-like metal grilles and brown perforated metal plates and other façade materials that show modern design techniques. At the same time, it incorporates the basic elements of ancient architecture, large-scale provocation and red wooden doors. The entire façade is magnificent and majestic. Most of the second floor of the main hall is empty above, with sandwich layers on both sides, which can enrich the internal structure of the entire hall. The layer can be used as a storage space or as an indoor viewing space.

The circulation is also clear: the outer loop of the temple is the social motor vehicle passage, and the inner loop is the emergency traffic of the fire truck.



Fig. 31: Moon-floating Temple

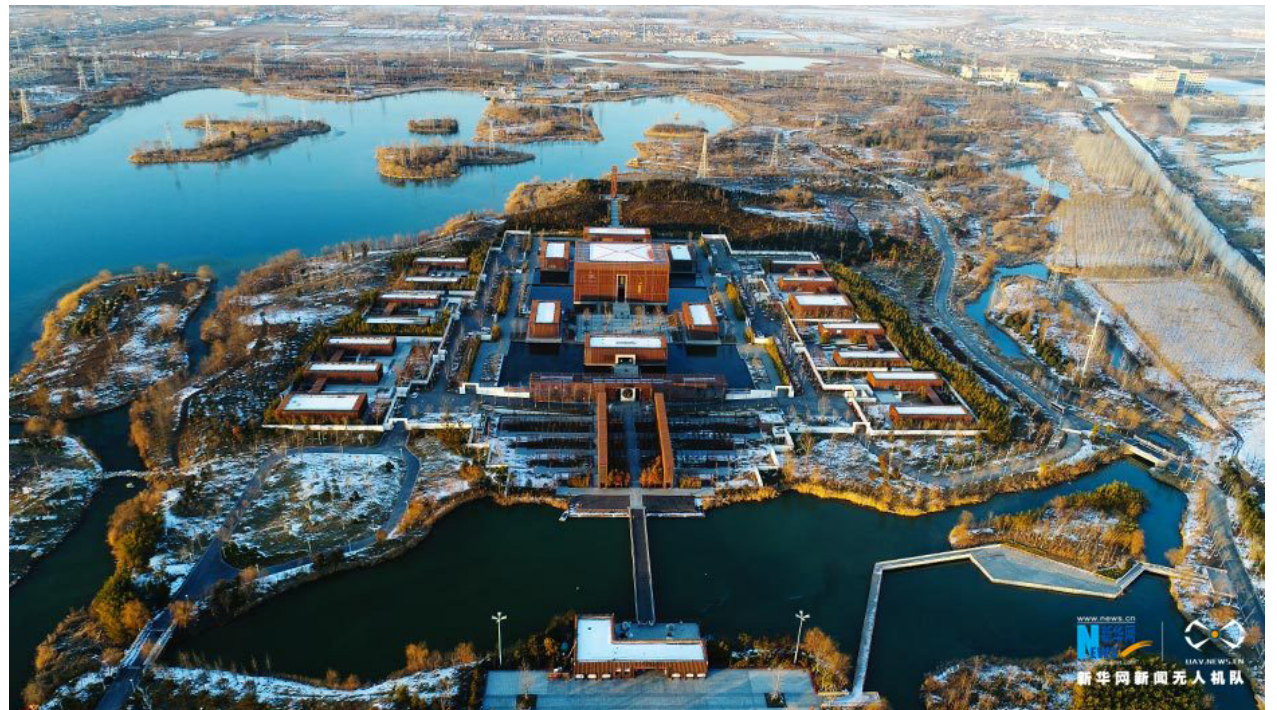
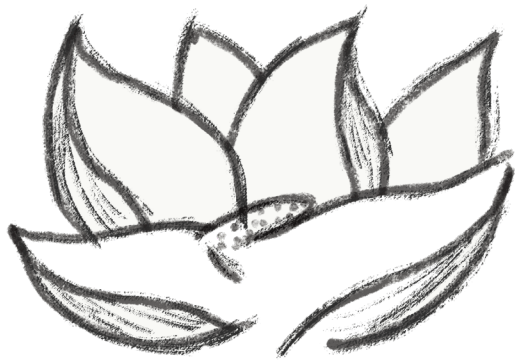


Fig. 32: Moon-floating Temple



CHAPTER TWO

CASE STUDIES

2.1 Modernization of Japanese Buddhist temple

2.1.1 Overview of Japanese Buddhist Modernization

Compared with Japan's 380,000 square kilometers of land and 130 million people, more than 70,000 Buddhist temples (only 7,000 Buddhist temples in mainland China) is such a huge number. However, most of these temples are small ones with only one or two buildings, yet its distribution is quite extensive. In Tokyo, for example, it is almost everywhere, and sometimes there are more than a dozen small Buddhist temples within a small neighborhood. (Jin Qi, Wang Mingfei, Cao Yongzhi. Development of Buddhism Buildings Based on Principles of Modern Architecture, 2013) The basic composition of these Buddhist temples is a small Buddha hall and a cemetery. The cemetery is a basic part of Japanese temples and one of the main sources of income. The appearance of such a city Buddhist temple has led the author to believe that Japanese Buddhism is known as the funeral Buddhism.

The modernization of Japanese Buddhist temples was accompanied by the modernization of Japanese architecture and lags behind. Although Japan has long been influenced by Buddhists, the status of Buddhism has declined greatly since modern times and is not the focus of modern architecture. There are many churches among excellent contemporary works, but the Buddhist temples are quite rare. This may be related to Christianity itself from Western civilization, and the relationship between Buddhist temples and modern architecture is obviously alienated. At the same time, it is also related to the overall westernization tendency of Japan's modern times. The modernization tendency of its ontological buildings is far less obvious than that of Westernization. (Wang Guixiang. Architectural space of the East and West, 2006)



Fig. 33: Tenryū-ji Temple (below)

2.1.2 Characteristics of the Japanese New Buddhist Temples

1. Widely distributed in cities. According to historical records, ancient Chinese cities such as Chang'an and Luoyang city had a large number of Buddhist temples. As far as the Ming and Qing Dynasties Beijing City is concerned, there are also a large number of Buddhist temples distributed among them. The Buddhist temple is an important part of ancient Chinese cities and contributes unique values to urban landscapes and life. Japan's Nara, Kyoto, and Tokyo also have a large number of Buddhist temples scattered throughout the city, and are mainly used for religious purposes rather than sightseeing.(Jin Qi, Wang Mingfei, Cao Yongzhi. Development of Buddhism Buildings Based on Principles of Modern Architecture, 2013) Basically, each temple has a small green area or garden.(Wang Guixiang. Architectural space of the East and West, 2006)

2. The cemetery is an important part of the Japanese Buddhist temple. The most leading function of the Japanese city Buddhist temple is providing funeral services. The cemetery is often larger than the building, and there are very dense columbarium, far from landscape value. Compared with the Chinese city Buddhist temples and Christian churches, such cemetery Buddhist temples are obviously more for the dead, and the positive contribution to the urban landscape and space is very small. In ancient China, there were a lot of criticisms of the Buddhist temple against urban space. This kind of criticism is probably suitable for the Japanese city temple.(Wang Guixiang. Architectural space of the East and West, 2006)

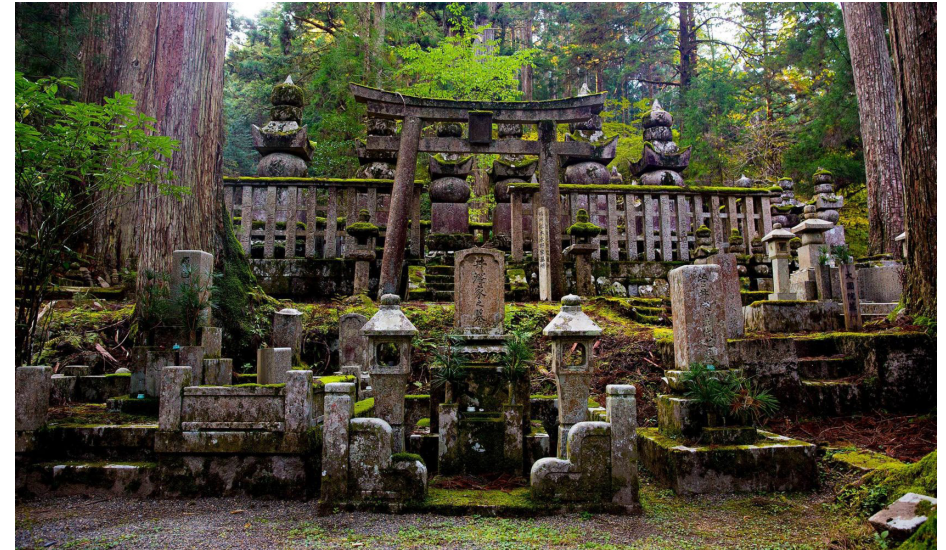


Fig. 34: Japanese Temple



Fig. 35: Japanese Temple

3. Very diverse and rich architectural forms. The Japanese Buddhist temple has the oldest Sui and Tang dynasty style wood buildings. The number of it, the grandeur of the volume, and the completeness of the scale have all envied the Chinese architectural history scholars. At the same time, they also have a large number of modern and innovative Buddhist temples, including modernism, postmodernism, deconstruction and many other styles. Their diversity and exploration and innovation are also very impressive. (Duan Yuming. Xiangguo Temple: between the sacred and the common customs of the Tang and Song dynasties. Chengdu: Sichuan Publishing Group Bashu Book Society, 2004)



Fig. 36: Todaiji Golden Hall, Nara, Japan

2.1.3 Case study of Japanese Buddhist temple modernization

2.1.3.1 Water Temple

Water Temple, located on Awaji Island, is one of the masterpieces of Tadao Ando and one of the masterpieces of modern Buddhist architecture. Ando carefully designed the streamline of the entrance with his own skillful design method, which made the surprising appearance of the entrance at the end of the circulation and the perception of visitors when facing the lotus pond. Such designs were well received in the architectural world at the time and even affected the way many architects deal with religious buildings.

There is no need to repeat the praise of this work. Here the author hopes to discuss the difference between the architect and the believer in the cognitive concept. Although it is an excellent work from the architectural point of view, it is a criticized existence at the beginning of design and even today. At the design phase, the owner (the temple abbot together with three hundred believers) strongly opposed the concept, but Ando still stubbornly adhered to his own intentions. However, the design that goes down from the entrance to the darkness is extremely against the core idea of Buddhism. The design of the floor plan is more like a church building that Ando is familiar with, not a Buddhist temple.

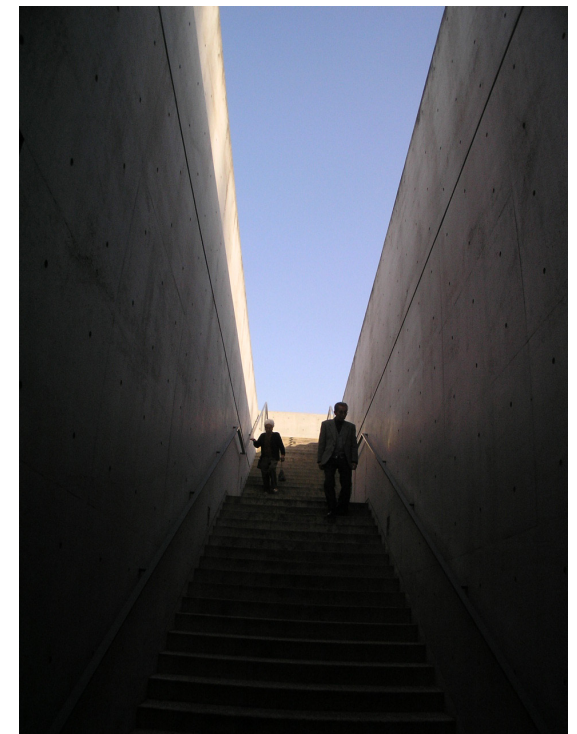
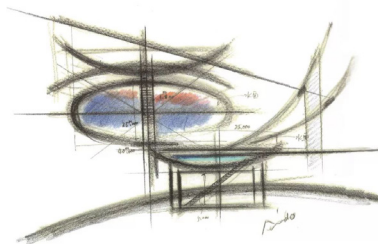
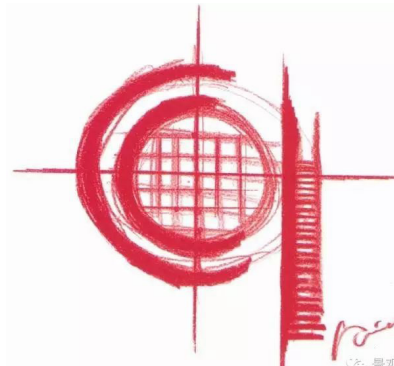


Fig. 38: Sketch of Tadao Ando (middle above)

Fig. 39: Sketch of Tadao Ando (middle below)

Fig. 40: Water Temple entrance (right above)

Fig. 41: Water Temple entrance stairs (right below)



Fig. 37: Water Temple (left)

Ando is an excellent architect, but some of his religious architectural works are too rigid in form, and obstinacy itself is what Buddhism wants to abandon. Whether it is to comply with functionalism or rationalism, the building itself must be able to properly match its users. Such a small temple in the country should pay more attention to the acceptance of the local believers, instead of simply promoting their architectural ideas and insisting on the design style too much.

At the beginning of the architectural study, the author was convinced by many of Ando's religious works. As I grew older and began to understand religion, I started to question some of the architect's tactics and turned to the relationship between architecture and religion. The sacred space of religion should be able to resonate with the religious connotation and culture. As a sociologically significant religion, it needs to have a mass foundation and conform to the aesthetics of the masses. When the public aesthetic can't keep up with the architect's thoughts, the architect should stop and think about how to strike a balance between the two. Only by understanding the market choices can the market be better guided.

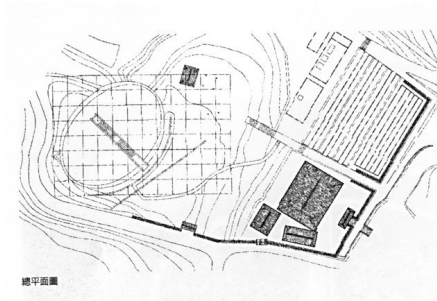


Fig. 42: Master Plan

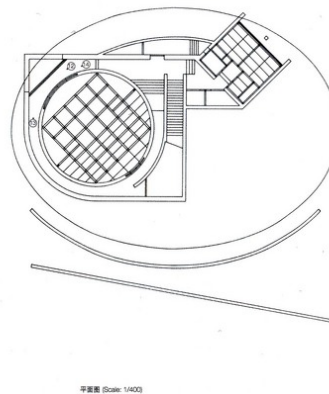


Fig. 43: First Floor Plan



Fig. 44: Water Temple interior



Fig. 45: Water Temple

2.1.3.2 The Horyuji Temple's Treasure Hall

The Horyuji Temple's Treasure Hall, designed by Yoshio Taniguchi, has a simple block volume. It locates in the Tokyo National Museum complex, is one of the independent museums built in various periods. The Tokyo National Museum has a large garden surrounded by buildings. The Horyuji Temple's Treasure Hall is surrounded by a huge amount of trees. In front of the entrance is a same square shape pool. Visitors can pass the "floating" pool by walking through a thin slate "bridge" to reach the entrance.



Fig. 46: Treasure hall of Horyuji Temple

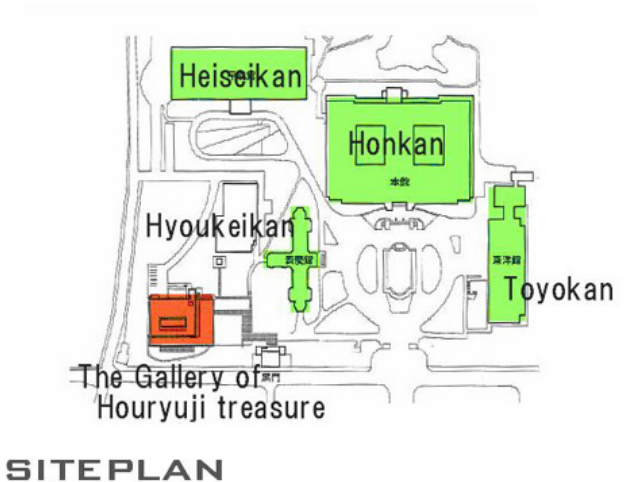


Fig. 47: Treasure hall of Horyuji Temple



Fig. 48: First Floor Plan

The Horyuji Treasures Museum keeps Japanese artwork from the Edo period(1603 – 1868 AD), so it has high requirements for its display environment. On the other hand, modern museums must provide visitors with an open and comfortable environment to visit. In order to meet these two requirements, the architect designed two kinds of space: one is a completely closed stone box at the core position, the collection is placed in it, and the lighting system is carefully designed, only the collection is illuminated and the surroundings are basically black (the indoor floor still has a certain illumination to ensure the visitors walk). There is a strong mystery in the exhibition hall, which highlights the preciousness of the collection.

The second space is a bright, transparent glass box wrapped outside the stone box. In addition, the architect put a few thin stone walls outside the glass box, which controlled the entry of outdoor light and formed a gray space between the interior and the outside, at the same time made a frame for the surrounding natural scenery. Visitors were in the middle of this bright entrance hall, looking out at the green trees and the sky through the glass.

Although the overall shape is simple, the combination of space and landscape is quite Zen-like in the Japanese style, and has the same meaning as the “frame-view” of Chinese gardens.

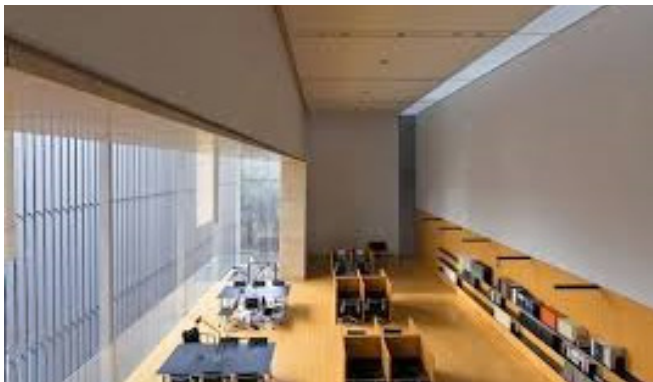


Fig. 49-52: Treasure hall of Horyuji Temple

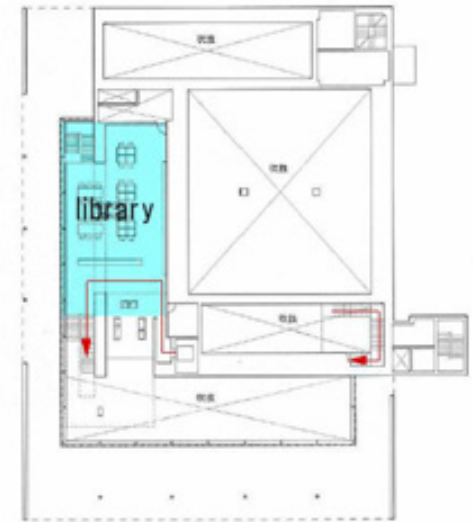
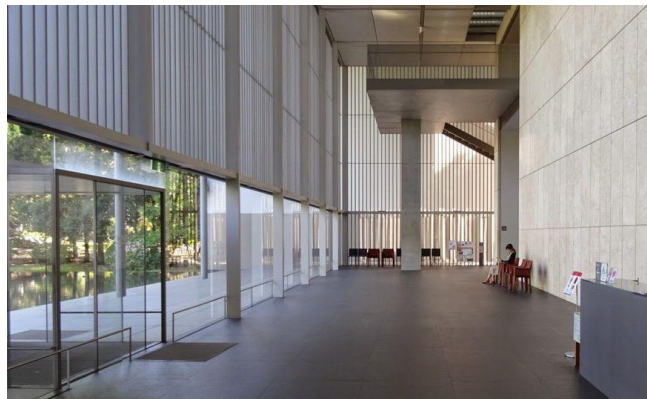


Fig. 53: Second Floor Plan

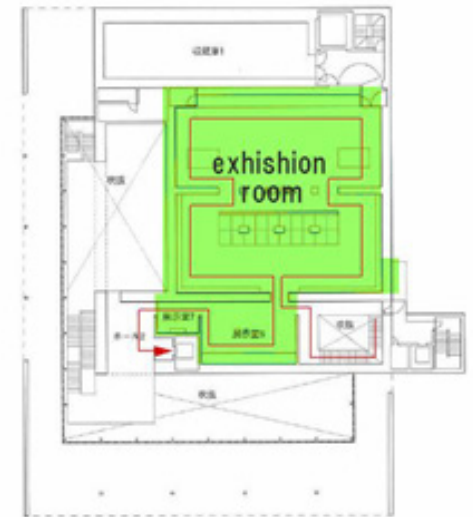


Fig. 54: Third Floor Plan

2.1.4 The Inspiration of Japanese Modern Buddhist Temple to Chinese Buddhist Temples

Chinese Buddhist temples originate from their own traditional architectural forms. Japanese Buddhist temples originated from the input of Chinese architecture. This also reflects the Japanese people's ability to learn foreign culture and technology, and tend to compare the original preservation of foreign culture. This is the cultural difference between the two countries. However, due to the similar culture, the experience of modern Buddhist temples in Japan is of great enlightenment to China.

We may think that the modern Buddhist temple in Taiwan is a modern sample of oriental religious architecture (although the degree of modernization and the number of examples is still small), the Japanese Buddhist temple is a comprehensive example between the East and the West, and is also a combination of modern and traditional.(Wang Guixiang. Architectural space of the East and West, 2006)

1 Modernization of traditional architectural forms: For the traditional Buddhist temples of wood structures in China (and Japan), it is a safe and effective way to preserve the main form and composition relationship and to interpret them with modern materials. Kounin Temple and Isshin-ji Temple have adopted this method to obtain the symbiosis between history and modernity.(Yu Zongqiao. Shanghai Liuyun Temple design and // Hong Kong Buddhism. 2001)



Fig. 55: Kounin Temple

2 Highly simple and pure architectural style: simplicity almost naturally related to religious aesthetics and ethics, and become one of the most important ways to create a religious atmosphere. Faced concrete and glass play a special role here: both are modern materials but also simple. This idea is widely used in Tadao Ando's work.

3 Explore the religious performance potential of modern industrial machinery processes. The solemn and gorgeous style represented by the official temples is generally characterized by complex high-level arches, colorful paintings, and splendid decorations (sculptures, Buddhist flags, murals). In the contemporary era, structural components made of industrial machinery can achieve similar results from the perspective of mechanical aesthetics. However, although the two principles are similar, they also require the audience to have a strong acceptance of industrial social mechanical aesthetics. This is still somewhat difficult for Chinese society with a low level of industrialization. Of course, the architects have higher requirements for mastering the mechanical process. (Jin Qi, Wang Mingfei, Cao Yongzhi. Development of Buddhism Buildings Based on Principles of Modern Architecture, 2013)

4 Architectural mode of multi-functional complex. Perhaps because of the tense land use in Japan and the general emphasis on efficiency, most of the above cases have adopted a functionalist approach. Under the ceremonial and prominent space, there is always a effectively integrated the multi-functional temple, which is often hidden. This trend should be an inevitable trend of modern Buddhist temples, especially urban Buddhist temples. And for the sake of design aesthetics, this form of internal complex functions is more aesthetically pleasing than purely aesthetic design.



Fig. 56: Isshin-ji Temple

2.2 Modernization of the Buddhist Temple in Taiwan

2.2.1 Overview of Buddhist modernization in Taiwan

The development of Taiwanese Buddhism is remarkable in the Chinese Buddhism (Han-nation area Buddhism) area. Its important feature is humanization and modernization. After the Kuomintang (KMT) retreated to Taiwan, many mainland Buddhist monks entered Taiwan, such as Cihang, Yinshun, and Hsing Yun, which became important forces in the development of Taiwanese Buddhism. The representative Master Hsing Yun is committed to the promotion of human Buddhism with outstanding contribution. (Wang Wulie. The Future of Buddhist Architecture in Taiwan, 2004)

The most famous four Buddhist groups in Taiwan are Fo Guang Shan, Buddhist Compassion Relief Tzu Chi Foundation, Dharma Drum Mountain and Chung Tai Chan Monastery. According to the 2002 International Religious Freedom Report of the United States, among the 23 million people in Taiwan, 5.486 million (23.9%) are Buddhists. Buddhist Compassion Relief Tzu Chi itself has 4 million members. Buddhism is at the forefront of Taiwanese religions. It has a very important influence on all aspects of charity, culture and education. (Wang Wulie. The Future of Buddhist Architecture in Taiwan, 2004)

Similar to mainland Buddhism, Taiwanese Buddhism has also gone through a process of relying on tourism for income. However, Taiwanese Buddhism has been able to survive on a variety of economic models and has a large number of Buddhist charities, education and cultural institutions.

2.2.2 Case study of Taiwanese Buddhist temple modernization

The Water and Moon Temple in Dharma Drum Mountain is the dojo of Master Sheng-Yan. He saw the appearance of the future temple in his meditation. Master Sheng-Yan described it as “flower in the air, moon in the water” and named the temple “Water and Moon Temple.” The building was the work of Taiwanese architect Yao Renxi and was completed in 2012.

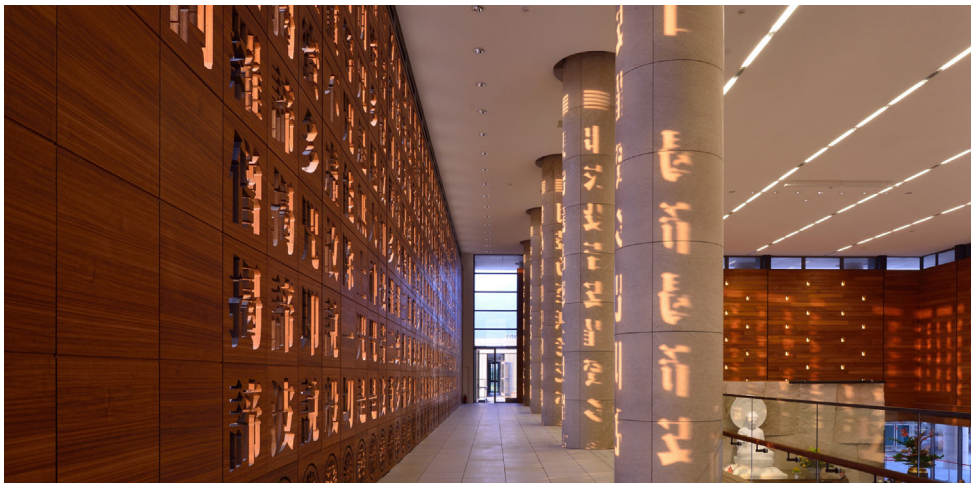
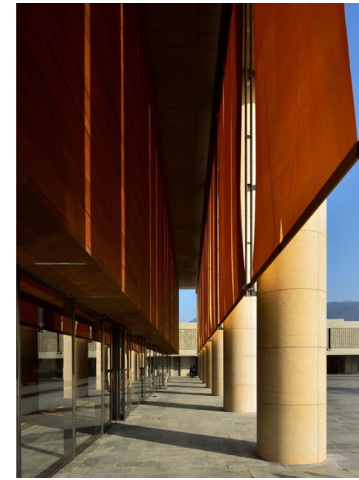


Fig. 57-61: Water and Moon Temple

Visitor shall first walk between the walls with different heights on both sides as the buffer space with the expressway outside the venue. As soon as they enter the site, visitors could see the main lecture hall on the opposite side and the 80m-long lotus pond stand quietly in the middle of the site. The box-like main lecture hall is made of faced concrete, and the asymmetrically arranged pillars without roots, together with the golden enamel, convey the meaning of Zen. The combination of the wooden box in the upper half of the hall and the glass box in the lower half is like the entire lecture hall floating above the pool.

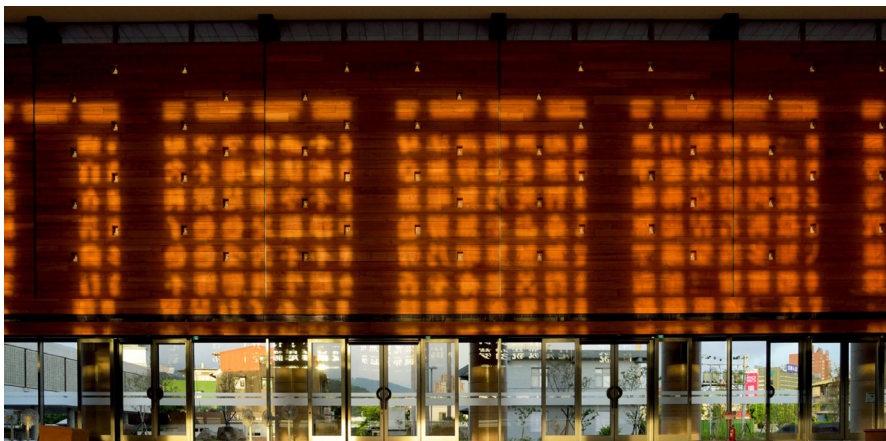


Fig. 62-65: Water and Moon Temple



The most special feature of the entire architectural design is the Buddhist scriptures hollowed on the walls, namely the Diamond Sutra and the Heart Sutra. When the sunset is full of buildings, the scriptures are changed into golden patterns and spread on the ground of the lecture hall. The optical considerations of architecture and the combination of religion create an amazing light and shadow effect and a religious atmosphere. (from Kris Yao Architects: <https://www.krisyaoartech.com/en>)

The Water and Moon Temple is just nicely suitable for the needs under the Buddhist modernization time in Taiwan. Regarding the Buddhist thoughts of Buddhism in Taiwan, people who have been to Taiwan may have some understanding. Under this Buddhist thought, the rituals of the entire Taiwanese Buddhism are very different from those of the Chinese mainland. These differences are finally implemented on architecture that you will find no place to burn incense or place for Buddhist ceremony. The concept of Taiwanese Buddhism, reflected in the architectural vocabulary, matches Yao's design very well, not too much minimalism, and there are many visual treatments in the expectation, such as the hollowed Diamond Sutra. Religious architecture has a very important difference from other architectures is that it needs to undertake more enlightenment. Simply speaking, it is necessary to express the method, and to spread the content of the doctrine through many specific designs. Statues, murals, and the number of pillar can be the carriers of Buddhist stories to spread the doctrine.



Fig. 67: Site Plan

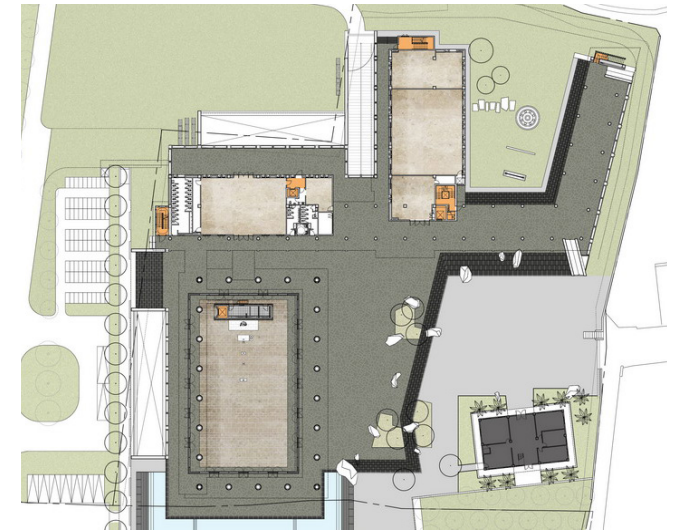


Fig. 68: Ground Floor Plan

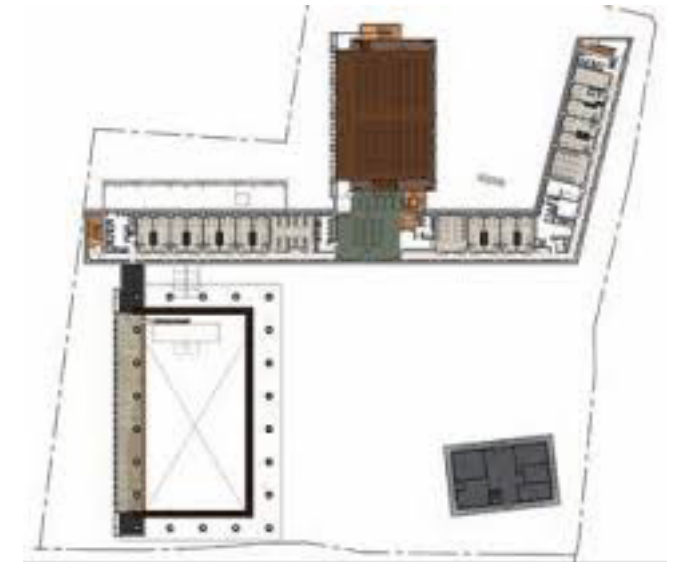


Fig. 69: First Floor Plan



Fig. 66

2.2.2 Case study of Taiwanese Buddhist temple modernization

2.2.2.2 Luminary Buddhist Center

Luminary Buddhist Center was also designed Kris Yao. According to its website: “The Luminary Buddhist is a modern urban Buddhist temple, with spaces for Buddhist ceremonies, teachings, gatherings, and residences for nuns. Since its completion in 1998, the center has become an archetype for new spiritual centers in Taiwan and draws many interested visitors with its unique architecture.

The center is located on a typical storefront lot (13.5 meters wide and 34 meters deep) with buildings surrounding its three sides. It is designed with an introspective focus to create a tranquil place for meditation. The project transforms the traditional horizontal courtyard sequence of a temple into a vertical one through a central atrium that provides natural light to the spaces within. Visitors explore the courtyard on multiple paths, just as one would explore a traditional temple. The shrine, unlike the traditional configuration, is located on the third floor. It can be seen directly from the street via the main entrance and courtyard.(from Kris Yao Architects: <https://www.krisyaoartech.com/en>)

Drawing inspiration from Buddhist philosophy, the design seeks to retreat from the surrounding urban chaos through a space conducive to introspection. The heavy, monolithic pebble stone façade blocks out urban distractions while the randomly placed glass-block openings imply the presence of a central courtyard within.”



Fig. 70: Luminary Buddhist Center

This article considers this building to be very successful as a modern city Buddhist temple.

1. The simple, heavy and restrained external style is a good example of the aesthetic image of modern Buddhism in modern society.

2. Although it is low-key, its shape can be unique and outstanding, and it shows a style of entering the world and being refined. Especially the treatment of the facade has a special decorative taste similar to the traditional Chinese garden hollow window.

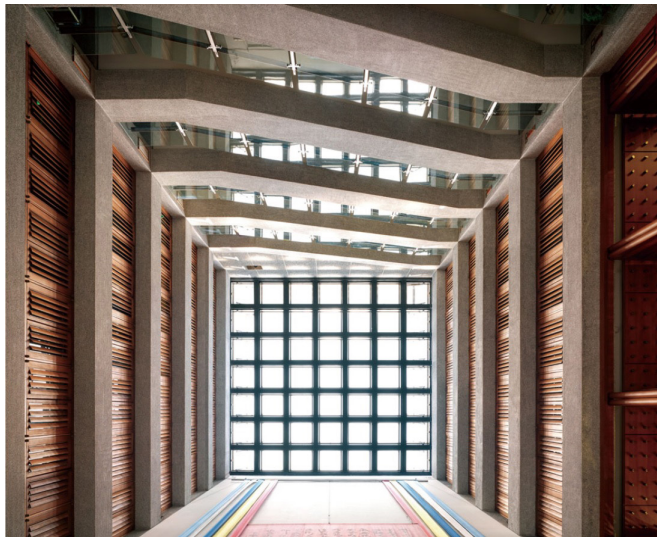
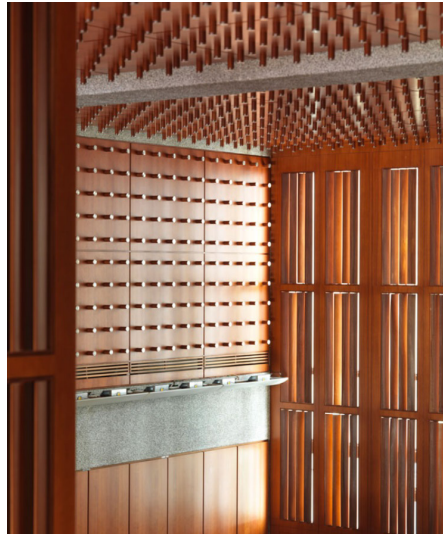


Fig. 71-73: Luminary Buddhist Center

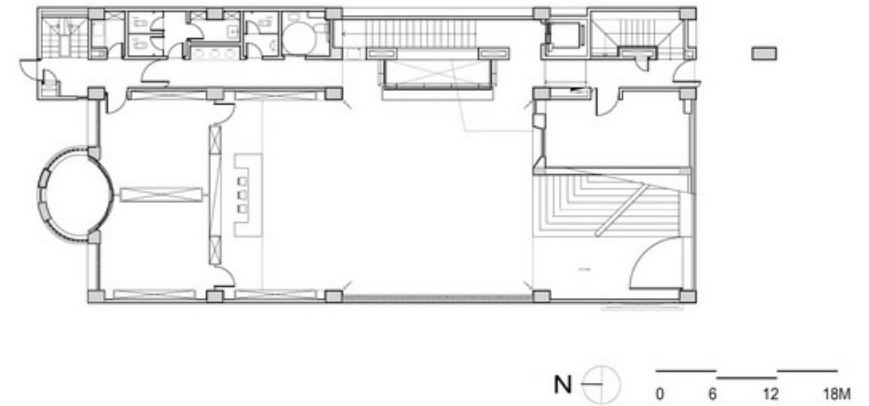
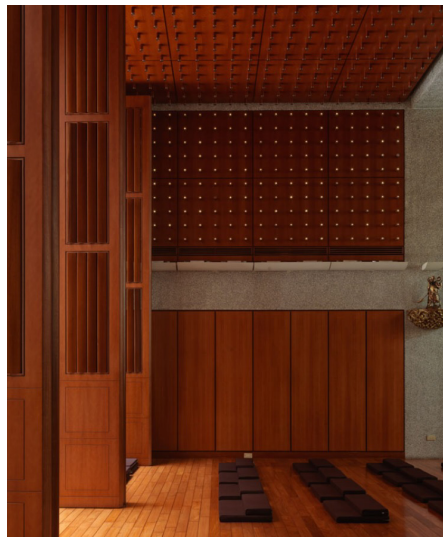


Fig. 74: Ground Floor Plan

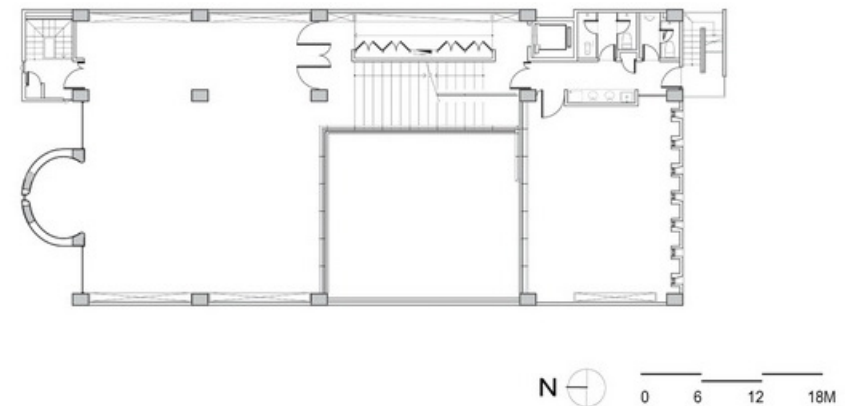


Fig. 75: Third Floor Plan



3. The most valuable thing is that as a public building with eight floors above ground and two underground floors, with a small land area and a high volume rate, it is not easy to create an architectural image that conforms to the Buddhist implication. The interior of the building creates a bright atmosphere with atrium and a variety of spaces, which is also suitable for Buddhist spaces. The first and second floors are open spaces, the third and fourth floors are religious spaces, the fifth and sixth floors are spiritual practicing spaces, and the seventh and eighth floors are the living spaces of monks, which are reasonably distributed and meet the requirements of modern functionalism. In contrast to traditional temples, urban Buddhist temples often require vertical placement of functions. This work provides a good functional partitioning mode: the main hall is in the middle, with the open space as the forefront, and the monks' residence on the top layer, which can be considered to be logically consistent with the internal and external layout of the traditional horizontal pattern. In addition, because the space of worship generally requires a large space to achieve a sense of sublimity, the atrium space is generally necessary. Compared with the Zhongtai Temple, it is also a relatively high-rise building. Under the conditions of more intense land use, Luminary Buddhist Center has better demonstrated the temperament and posture of modern Buddhism through the grasp of materials and forms.

Fig. 76-77: Luminary Buddhist Center

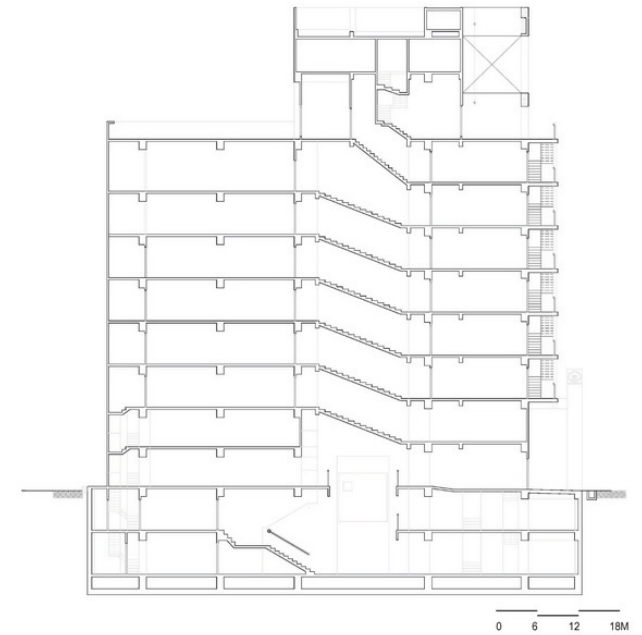


Fig. 78: Section

2.2.3 Characteristics and Inspiration of Taiwan's Contemporary Buddhist Temples

1. A huge organization. Taiwan Buddhism is not only powerful, but also concentrated in several large-scale educational groups, all of which have more institutions and branches. Correspondingly, there are not only large-scale buildings in the headquarters, but also branches throughout Taiwan and around the world. This is not available on the mainland, and it is rare to see such a large scale in modern Japanese Buddhist temples. Such a large and complex modern chain also has complex requirements for architecture. Its headquarters is generally a complex of complete functions. At the same time, the chain has also brought the problem about the style coordination of the branch temples.(Wang Wulie. The Future of Buddhist Architecture in Taiwan, 2004)

2. Referring to the secular chain organization, the same style, color, and logo are undoubtedly beneficial to the promotion of the overall image. However, unlike commercial enterprises, Buddhist temples often use historical buildings, or use secular architecture according to local conditions, there is little room for independent use. In addition, Buddhism's integrated branding for institutional image is weak, comparing with commercial chain stores. Strict adherence to historical regulations will inevitably result in a mixture of architectural images.

3. Diverse architectural choices. Because of the highly free Taiwanese society (Taiwan does not have such a national leading organization as the Chinese Buddhist Association of the mainland, the various groups operate independently), they dare to break through the traditional architectural form, so their architectural type is very diverse. In addition, there are more urban Buddhist temples, the solution is more personalized than the mountain-forest Buddhist Temple because of the more complicated design

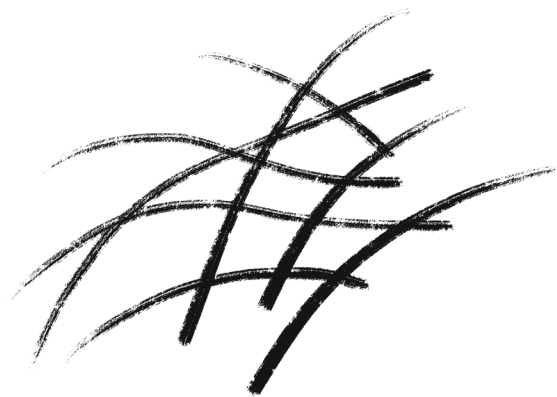
conditions in the cities. It is also obvious that the modern form of Taiwanese temples is still being explored in comparison with the modern Japanese Buddhist temples. The styles are different, and the functional structures of Taiwanese Buddhist Temple is not stereotyped yet.(Mu Yubin. A brief account of the social resources of contemporary Taiwan Buddhist monasteries. Religious Studies. 2004)

4. A general preference for traditional forms. Although there are some attempts in modern form, the use of ancient forms and their symbols is still the main design method of Taiwanese Buddhist temples. This is probably an intractable complex of the Chinese nation. Before the successful modernization of traditional architectural forms, the exploration of the architectural form of "both Chinese and modern" will not stop.(Mu Yubin. A brief account of the social resources of contemporary Taiwan Buddhist monasteries. Religious Studies. 2004) We shall said that the modernization of Buddhist architecture and the Buddhistization of modern architecture are inseparable from the modernization of traditional Chinese architecture and the Chinalization of modern architecture. Modern architecture is more in line with the actual situation, and it is also in line with the precedent of the direct application of Chinese architectural forms in Buddhist architecture in history, and it is more in line with the ideas of Buddhism itself.

2.3 Chapter Conclusion

Now the author start to realize that this is not only between designers and believers, but also Buddhist culture and architecture. My mother as an Buddhist and an architect's family member, can not even agree with me. She said:"Listen, I could understand all your theories, but I still cannot accept contemporary architecture as a temple. It's not because I'm stubborn, but it is about time. It took thousands of years to have the form of Chinese Buddhist that we have nowadays, you could not change it all of a sudden, just because you are a well-educated architect. You architects care about revolution and design, and we believers believe in completeness and everlasting."

The understanding of the fundamental meanings of Buddhism is not something that can be solved by a single building. The achievements of Taiwan's Buddhist modernization have promoted the modernization of its Buddhist temples. Without the foundation of people Buddhism belief, Water and Moon Temple may still be a drawing on the paper. Many of the problems of architecture are not within architecture itself, but outside the topic.



CHAPTER THREE

PROJECT INTRODUCTION AND SITE ANALYSIS

3.1. Introduction of Harbin

The project is located in the downtown part of Harbin city, inside Jile Temple. Harbin is the capital city of Heilongjiang province, and largest capital city in China. Harbin is the eighth most populous Chinese city with the built-up area 7 million inhabitants, while the total population of the sub-provincial city is over 10 million. Harbin serves as a key political, economic, scientific, cultural, and communications hub in Northeast China.

Harbin has the most bitterly cold winters among major Chinese cities, and has been well-known for its all-season tourism and recreations. Harbin is notable for its ice and snow sculpture festival in the winter and international beer festival in the summer.

3.1.1 Geography and climate

Harbin has a total land area of 53,068 km². Its administrative area is with latitude spanning 44° 04'–46° 40' N, and longitude 125° 42'–130° 10' E. The terrain of the city is generally flat and low-lying, and the average elevation is about 150 metres. (Climatological Summary. Harbin Municipal Government. Archived from the original on 2013-01-30.)

The city is known for its cold weather and long winter due to the Siberian high and its location. With a nickname as Ice City, the city has dry and freezing cold winters, with an average in January of −17.6 °C. Summers is sometimes hot, July mean temperature is around 23.1 °C. Most rainfall occurs in summer. Harbin receives 2,571 hours of sunshine annually, on average precipitation falls 104 days out of the year. (Climatological Summary. Harbin Municipal Government. Archived from the original on 2013-01-30.)

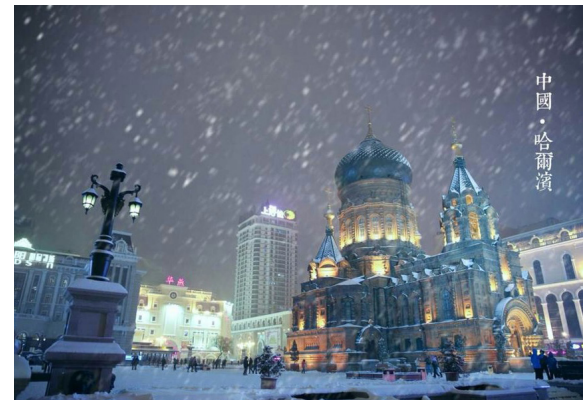


Fig. 79: Saint Sophia Cathedral, Harbin

3.1.2 International City

Adam Szydlowski, a Polish engineer was the city planner of Harbin, he also did the Russian Empire had financed construction of the Chinese Eastern Railway. Harbin was selected as the base of their administration over this railway and the Chinese Eastern Railway Zone.

Harbin became one of the main points through which food and industrial products were shipped out of Manchuria. Harbin had the first theater in China, which showed its wealth during that time.

Russia's influence declined after its defeat. Several thousand nationals from 33 countries, including the United States, Germany, and France, moved to Harbin. They built churches and schools for their own nation use. Until today, many heritage buildings along the streets are still in use, most of which are old banks and libraries. Under their influence, Chinese capitalists also established businesses, especially in brewing, food and textiles. Harbin became the economic hub of northeastern China and an international metropolis.



Fig. 80: Saint Sophia Cathedral Square



Fig. 81: Saint Sophia Cathedral Square (old photo)



Fig. 82: Harbin Central Railway Station (old photo)



Fig. 83: Harbin City (old photo)

3.1.3 Local Culture

The "Harbin International Ice and Snow Festival" is one of the four largest ice and snow festivals in the world, along with Japan's Sapporo Snow Festival, Canada's Quebec City Winter Carnival, and Norway's Holmenkollen Ski Festival. 5th of January is Harbin's own city holiday, for celebrating international ice and snow festival open ceremony.

Under the multicultural atmosphere, Harbin also has the habit to eat Russian style bread and european style smoked sausages, while other Chinese residents enjoy rice and traditional desserts. Madier ice-cream provided in the Zhongyang Street is also well known in northern China. This ice cream is made from a specific traditional recipe and it tastes a little salty but more sweet and milky. (31 dishes: A guide to China's regional specialties. CNN Travel. Archived from the original on 25 February 2014. Retrieved 3 March 2014.)

Harbin people also love beer a lot, Harbin Beer factory was established 119 years ago, following the Russian recipe. Harbin International Beer Festival is held every summer, with all kinds of beer brands gathering from all over the world.

Harbin's religious beliefs are diverse. The main religions are Christianity, Taoism, Buddhism, Islam, and Catholicism. A few people believe in Orthodox, Jewish, and Shamanism.



Fig. 84: International Ice and Snow Sculpture Festival



Fig. 85: Harbin Summer Music Concert



Fig. 86: Russian bread, Далеба



Fig. 87: Smoked savory red sausage



Fig. 88: Icecream from Modern Hotel



Fig. 89: Harbin Beer Festival

3.1.4 Architecture

Harbin is notable for its combination of Chinese and European architecture styles. Many Russian and other European style buildings are protected by the government. The architecture in Harbin gives it the nicknames of "Oriental Moscow" and "Oriental Paris" in China.

Central Street, one of the main business streets in Harbin, is a remnant of the bustling international business activities at the turn of the 20th century. First built in 1898, the 1.4 km long street is now a veritable museum of European architectural styles: Baroque and Byzantine façades, little Russian bakeries and French fashion houses, as well as non European architectural styles: American eateries, and Japanese restaurants.(Central Street. China National Tourist Office. Archived from the original on 2007-11-02. Retrieved 23 October 2007.)

The Russian Orthodox church, Saint Sophia Cathedral, is also located in the central district of Daoli. Built in 1907 and expanded from 1923 to 1932, it was closed during the Great Leap Forward and Cultural Revolution periods. Following its designation in 1996 as a national cultural heritage site (First class Preserved Building), it was turned into a museum as a showcase of the history of Harbin city in 1997. The 53.35 m-tall Church, which covers an area of 721 square meters, is a typical representative of Byzantine architecture.(St. Sofia Orthodox Church. China National Tourist Office. Archived from the original on 2007-11-02. Retrieved 23 October 2007.)

There were more than 15 Russian Orthodox churches and two cemeteries in Harbin until 1949. The Communist Revolution, and the subsequent Cultural Revolution, and the decrease in the ethnic Russian population, saw many of them abandoned or destroyed. Today, about 10 churches remain, while services are held only in the Church of the Intercession in Harbin.



Fig. 90-93: Buildings in Central Street

3.2 Project Introduction

3.2.1 Jile Temple

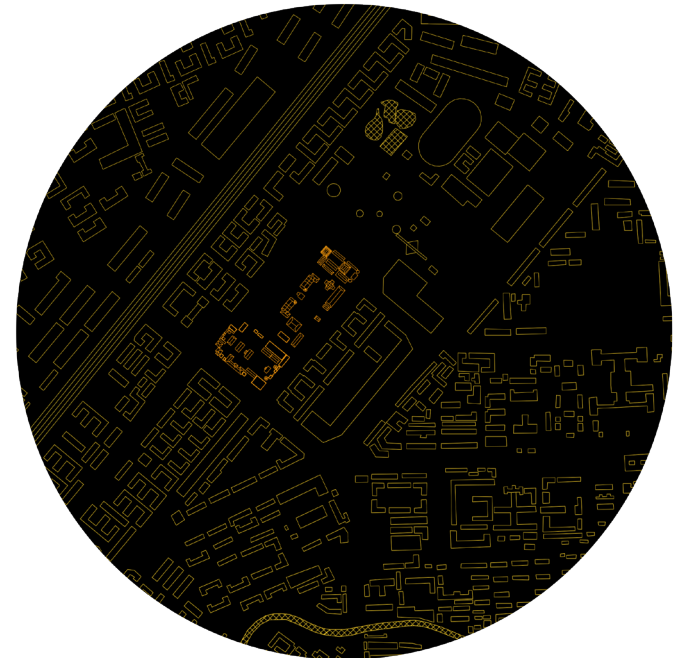
Jile Temple (literally: “Temple of Bliss”) of Harbin, China, is the biggest Buddhist building complex in Heilongjiang province and was constructed between 1921 and 1924. The grounds cover 53500 square meters and the buildings 3000 square meters. In 1981, it was listed as a provincial-level cultural relics protection unit in Heilongjiang Province. In April 1983, it was identified by the State Council as a national key temple of Buddhism in the Han-nation area.(from Jile Temple website <http://www.hrbjls.net/a/siyuanjianjie/>)

The overall design, layout and architectural structure of the Jile Temple retain the style and characteristics of the Buddhist architectures in China. The temple is located in the north and faces the south. Entering the main gate, the first thing to be seen is the second floor of the clock tower. Within the temple, it is divided into three parts: the main courtyard, the east corridor-courtyard, and the west courtyard. The main building has more than 1,800 square meters and is divided into four major halls: one is the Heavenly King Hall; the second is the Mahavira Hall, the largest temple of the whole temple; the third is Sansheng Hall and the fourth is the Buddhist Sutra Depository. Around the front of the Heavenly King Hall is the Bell and Drum Tower. There are still halls on both sides of the courtyard.(from the Buddhist Association of China <http://www.chinabuddhism.com.cn/zdsy/53/2012-03-13/232.html>)

In front of the west courtyard, there are bell tower and drum tower, and the layout are rare in China. The tower has wooden ladders for boarding, and the walls on both sides of the stairs are painted with vivid pictures of Buddhist stories. The dragons, phoenixes, lions, cranes and other reliefs under the temple and the tower are vivid and elegant. The tower's partial components and decoration absorb the style of Western architecture.



Fig. 94:Jile Temple



3.2.2 Interview of monks

Requirements of the clients are essential to the generating of design concept. The symbolic and divine sense of religion occupies a very important position in design, as the project includes important halls for religious rituals. The author's understanding of the rituals and religious ideas of Buddhism is not very thorough enough, someone who has insights in religious theory might be very helpful at this stage.

Nowadays many young monks are graduated from the Buddhist school, they not only have a profound understanding of Buddhist theory, but also the modern society. Some of them have visited China's famous attractions, and have seen many types of Buddhist architecture. This is somehow more meaningful than interviewing an architect, a mentor of Buddhist knowledge and culture of may help even better.

The monk being interviewed is younger than the author, who became a monk at the age of 16, after when he completed study in a Buddhist school. He likes studying Buddhist architecture, and has a deep understanding of this project. As a member of the project organizing committee, he participated in the early discussion of architectural design. Older monks are not capable to do full English interview.

1. Do you think Buddhist architecture can be built into contemporary architecture?

Personally, I think that Buddhist architecture does not have to stick to a certain form, it could keep pace with the times and keep up with the changes. Some temples with the characteristics of the era, such as those from Ming and Qing Dynasties, they have their own architectural style and also left us a lot of distinct characteristics of their times, which seem to be works of art. Temples like those highlight a far-reaching significance to the world. Buddhism has never been a religion that is rigidly adhered to a certain form. Following the flow of social generation, Buddhism has also continuously integrate with new things so that the vitality of Buddhism keeps flourishing. This tells us that Buddhist architecture is also like this.

2. What is the ideal Buddhist architecture of monks?

Monks are the real user of the temple; the believers are just participants. The requirements are different because their perspectives differ. Monks consider practicality and religious solemn sanctity, as daily use and religious ceremonies are held in this building. Their considerations include consideration of the believers, they are the daily users of the buildings and even more the ritual presidents, so the monks are also participants.

3. Do you think this contemporary Buddhist temple (The Water and Moon Temple) meets the ideology of Buddhism?

The Water and Moon Temple meets the deep meaning of Dharma. All Dharmas are nothing but the phenomena of cooperation of relative causes and conditions, apart from phenomena there is no noumenon as their dominator, therefore, there is no substance in them. Only when we do not focus too much on the phenomena, could we cut ourselves from the external bondage to achieve a clear and independent state of mind Moon in the water, flower in the mirror, they are obscure and real, but both are fake existence. We do need holy and sacred atmosphere but with necessary functions to help visitors to feeling the attraction of Dharma. Being outstanding but not out of touch with the general public, and also with integration of Buddhist connotation, is exactly a good design in my opinion.

4. What are the principles of Buddhist architecture design?

Buddhism is a special religion, in the eyes of laity it is just a religion, but it actually goes beyond a religion. It could be regarded as a kind of education, and also a special category of philosophy, in addition it is a subtle rigorous academic. The design itself cannot lack the religious sense of the holy spirit, and practical use for the religious ritual. It all shall include educational functions, where believers could attend Dharma propagation. Moreover, the architecture should be a carrier of Buddhist Dharma doctrine. Therefore, it is necessary to demonstrate the doctrine on the architecture itself and in details. Lastly, it is a place where monks spend their daily life and study Buddhist Dharma, the functional design shall meet the needs of their daily life.

5. Do you think that the function of Buddhist architecture shall fit in the modern society?

The answer is yes. We could incorporate some fresh functions and connotations according to the development of the era and the technology, for example education, charity, social welfare, pension, animal relief and so on. As long as it is not against the Buddhist Dharma.

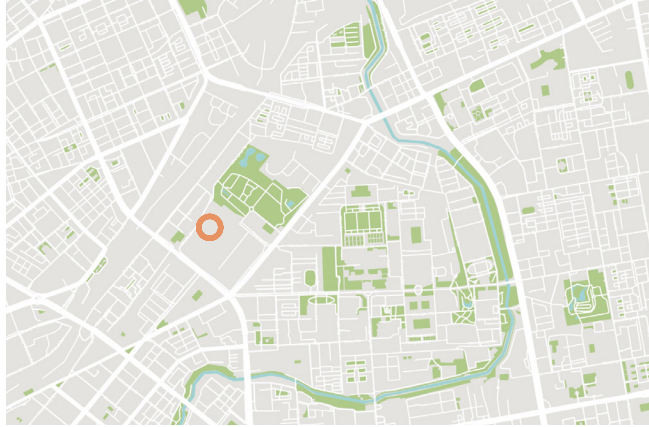
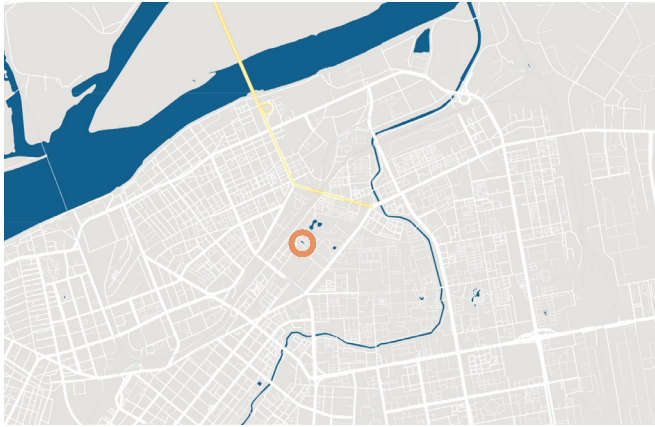
6. What kind of influences you wish this project could bring to the believers?

I hope the architectural design or features could reflect Buddhist thoughts and its logic, which lead the visitors to think about Buddhist Dharma visually and acoustically whenever they enter the building, and improve the Buddhist atmosphere of the site and make the building a real Buddhist architecture.

7. What function shall this project focusing on?

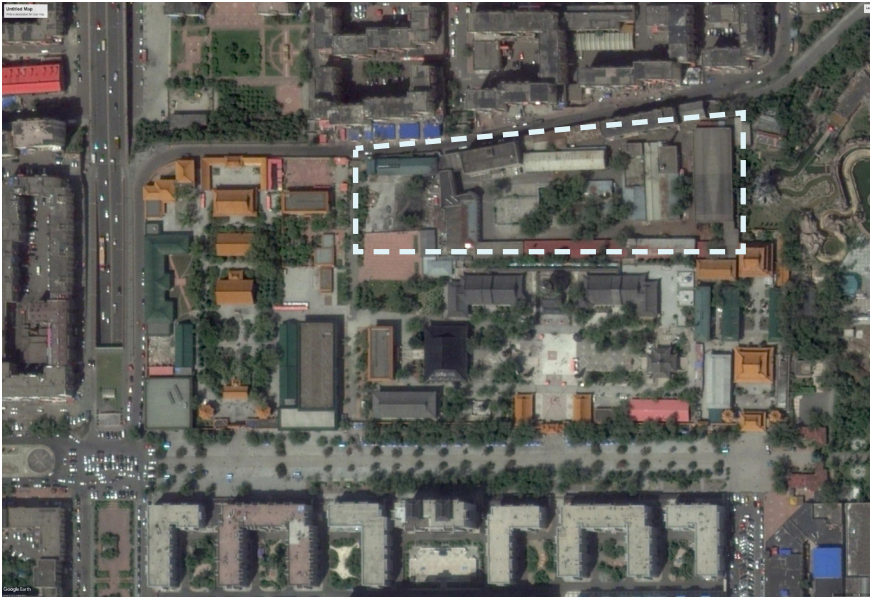
This project is mainly halls for religious ceremonies, so the most important part is the Dharma hall, where people may have big Buddhist rituals. The hall needs good acoustic design for getting everyone noticed and suitable natural light for energy-saving effect.

3.3 Site Analysis



The site is located in the very downtown place in Harbin, right next to the biggest amusement park. To the southeast direction is the Harbin Engineering University and the Majia Stream.

No. 1 metro lines is only two blocks away, and the site is also close to big bus stations.



The site was previously occupied by the local government and was full of factory buildings. Even though they were demolished in 2015, there are still a problem: the local morning market, which creates noise everyday from 4am outside the north wall of the temple.



The old parking plot is in the very central part of the temple (red circle), which is a kind of land waste.

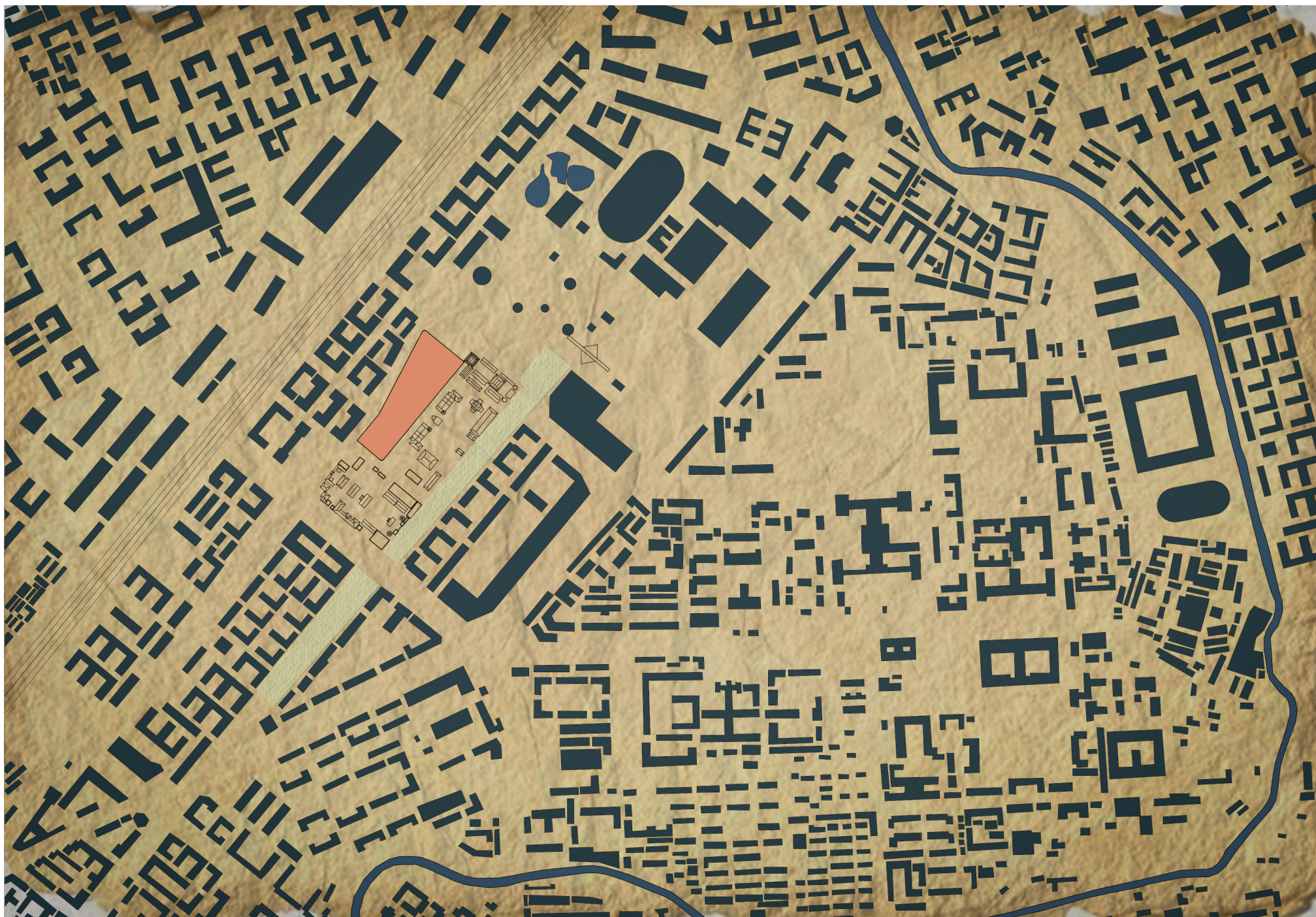


Original site with main entrance & vehicle entrance



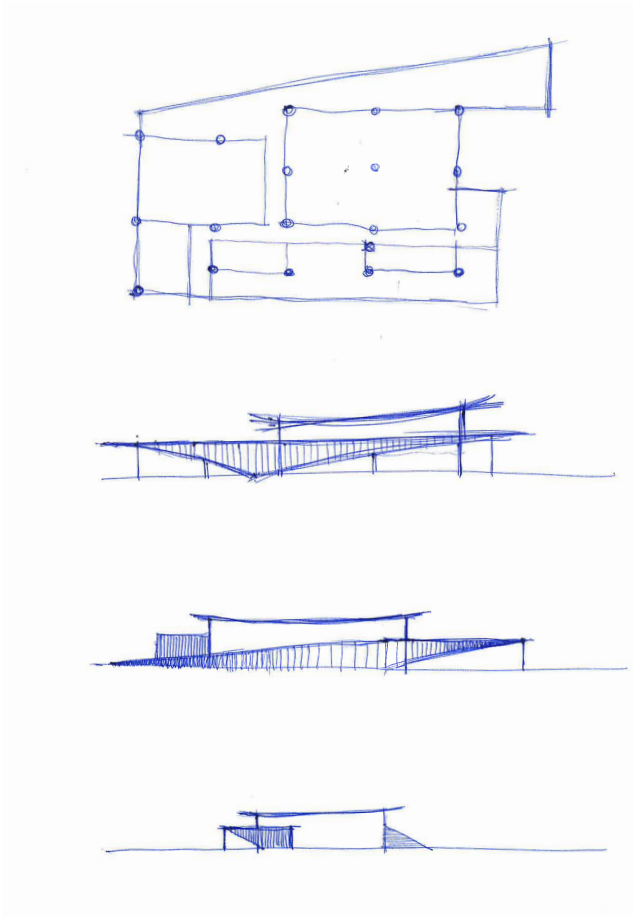
Central parking plot is replaced by the newly planned monk's residence, and moved to the northeast corner. Some of the small building around the old parking plot were demolished to merge with new buildings.



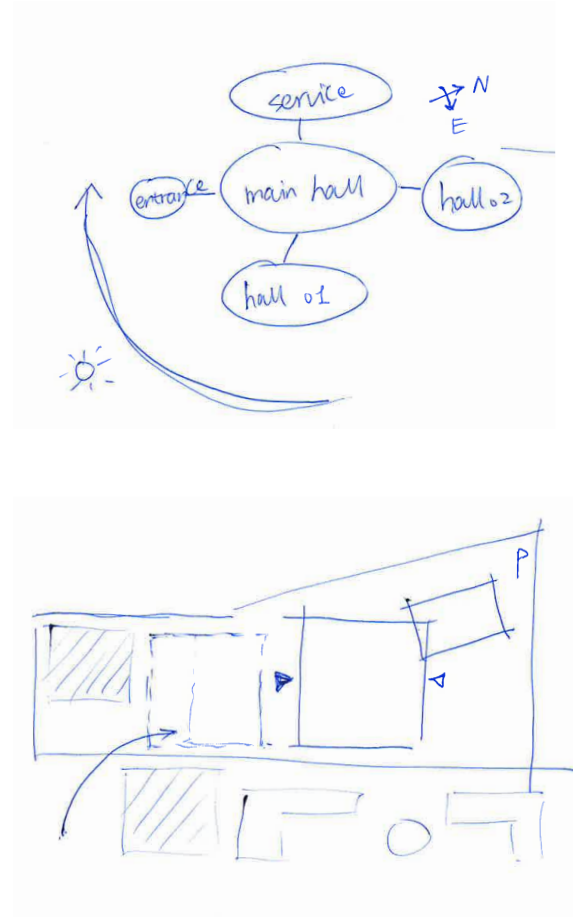


CHAPTER FOUR

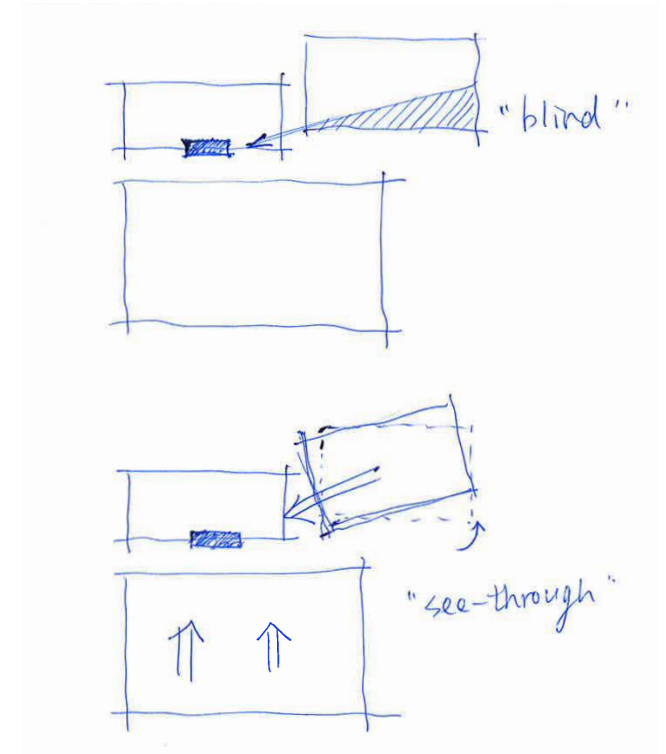
DIPLOMA PROJECT



The concept is to create two big ritual halls like multifunctional auditoriums for ceremony use. They could be opened and used together when necessary, to reach the client's request for holding 8000 people indoor.

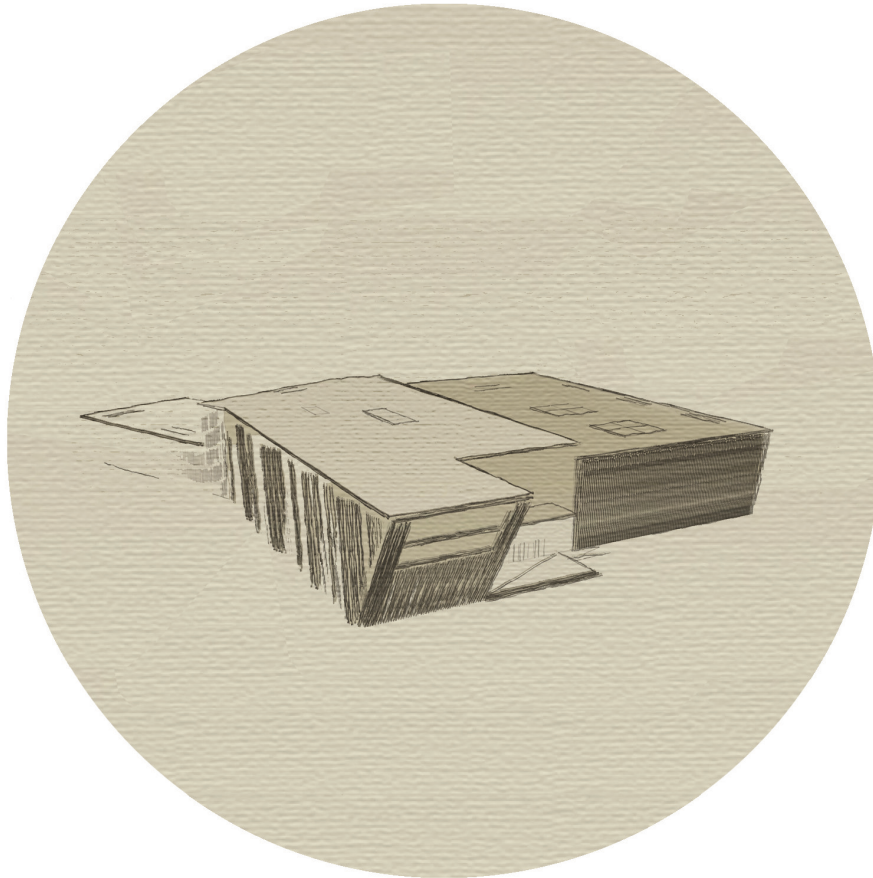


The entrance hall is the main hall for lectures and important ceremonies, where the Buddhist abbot stands to speak to the audience.



The other two halls are rotated to the best direction for audience standing in the halls to see the speaker.

Corridors on the upper levels are designed to hold more audience at the same time.



Due to the connection between Buddhism and tourism, the landscape design is supposed to be related to Buddhist thoughts or Chinese aesthetics, which shall be peace and natural. In that case, there are two pools outside the main entrance to reflect the building and wooden pavement is placed to lead the circulation.

In addition to temple fairs, temples often become important commercial centers of cities or regions due to their public and environmental appeal, as well as the commercial activities of the temples themselves. Therefore, the exterior design shall be attractive but at the same time be in line with the public aesthetics.

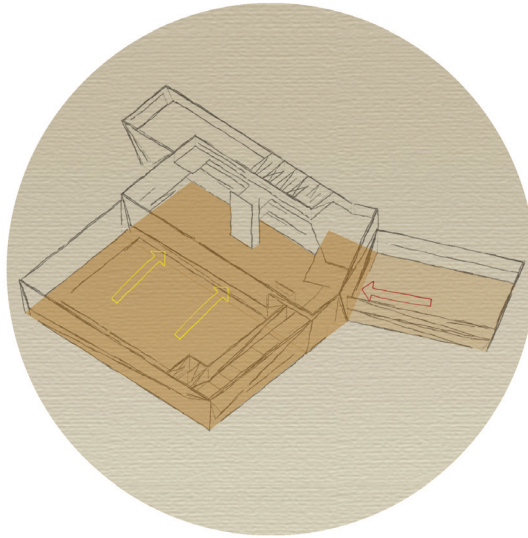
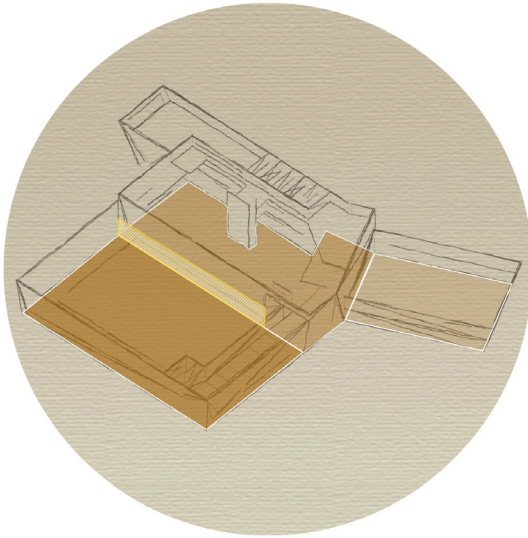
Wood texture is a strong symbol of traditional Chinese architecture, from the ancient time, people were familiar to the wooden structure. Wooden cladding with a shading use on one hand recall the memory of traditional buildings, on the other hand, achieved more functional goal.



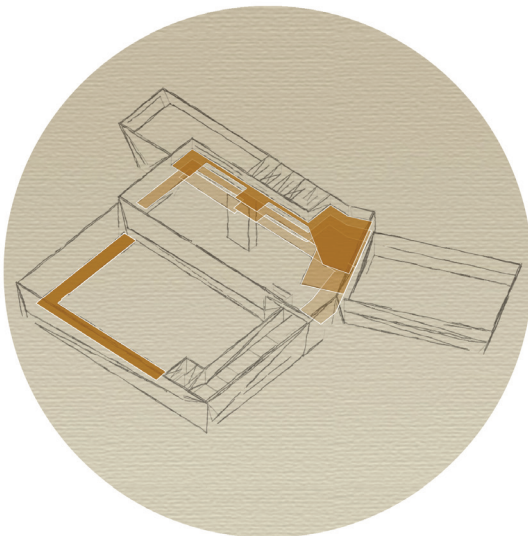
Apart from big ceremonies space, the temple needs also functions that fits modern life, such as library, meeting room and computer room. Due to the needs of charity work, more offices are needed in the same building.

The tilt wall comes from the shape of lotus flower, which makes the volume solemn, and also leaves more space for the upper level audience. The Buddha statue standing central hall with skylight thus looks like the flower heart.

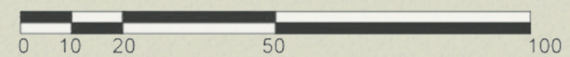
For interior design part, there is no luxurious decoration. The main goal is to make the function convenient to the users.



The building is oriented with big multi-functional space and small space with diversification. The hall is designed as a multi-functional space to improve the rationality and efficiency of large-scale building functions. Small and medium-sized spiritual practicing buildings and logistics services could explore more diverse possibilities, and enrich the temple space and improve the building function.



The aesthetic image of Buddhist architecture, especially Zen Buddhism is centered on the emptiness, including the categories of silence, Suddhi (no desire, wish or longing), and harmony. Thus, the atmosphere is way more essential in the design.

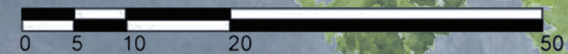
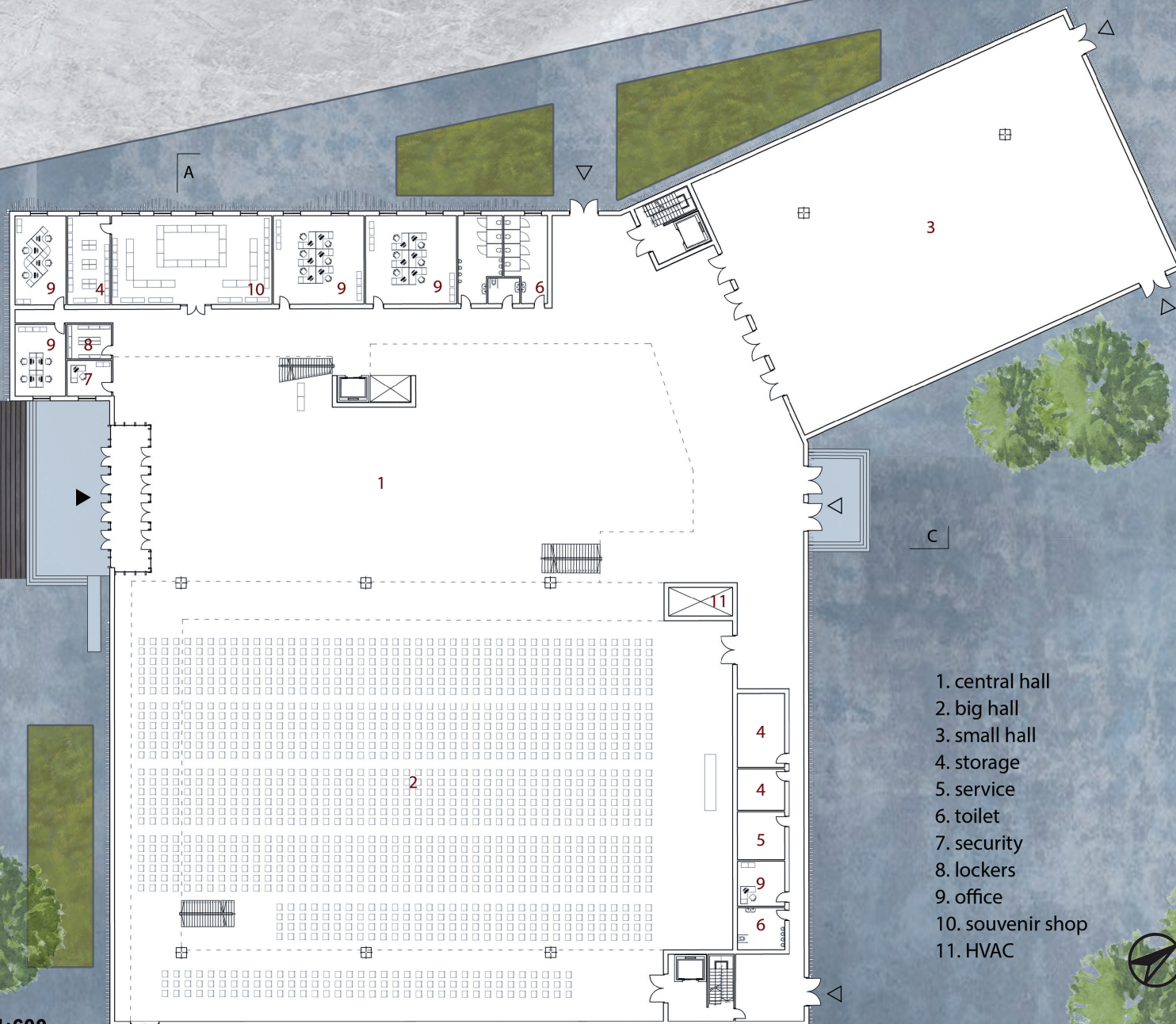








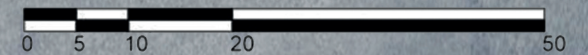
FIRST FLOOR 1:600

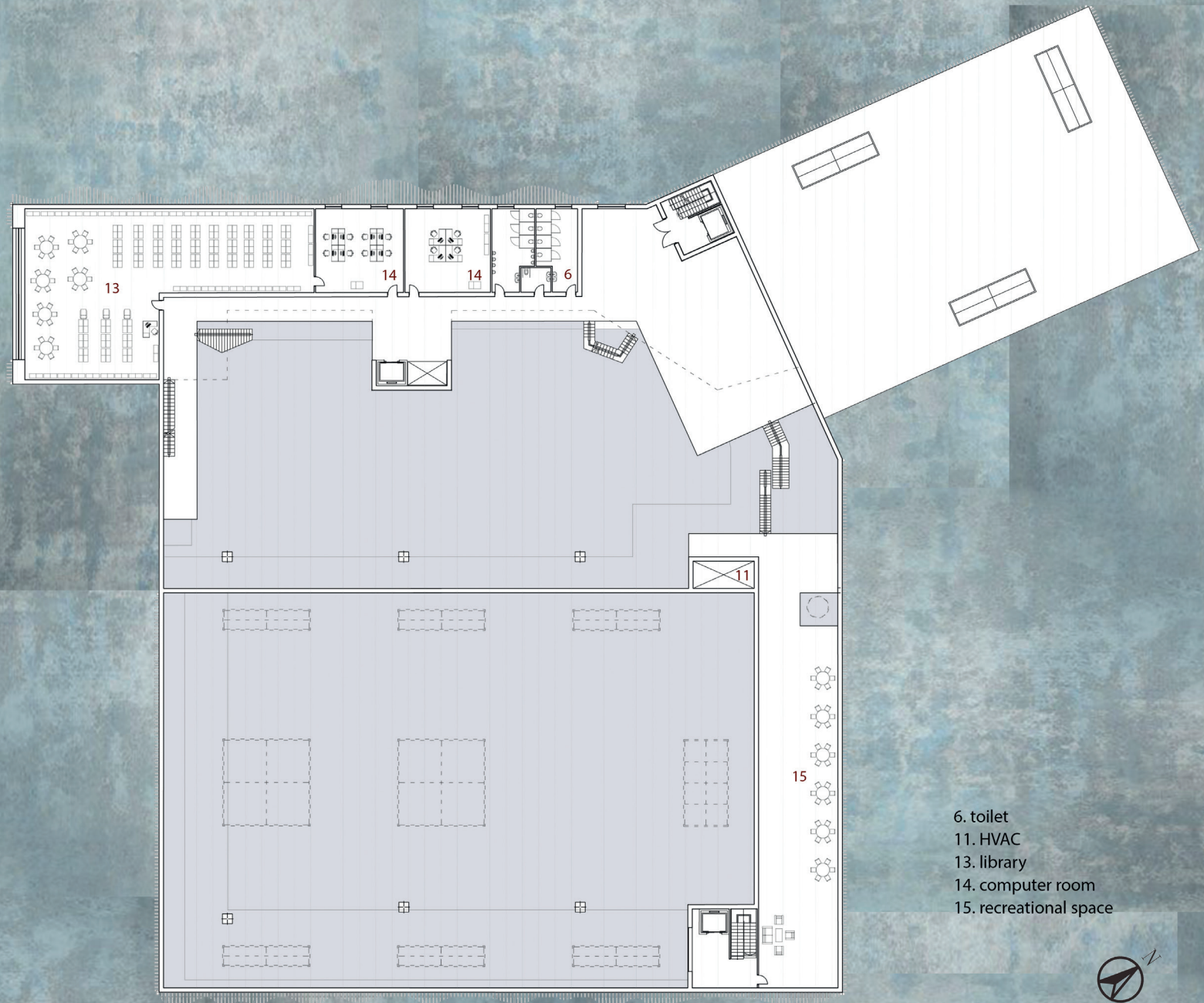


SECOND FLOOR 1:600



- 4. storage
- 5. service
- 6. toilet
- 9. office
- 10. souvenir shop
- 11. HVAC
- 12. meeting room

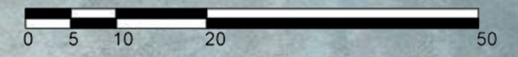


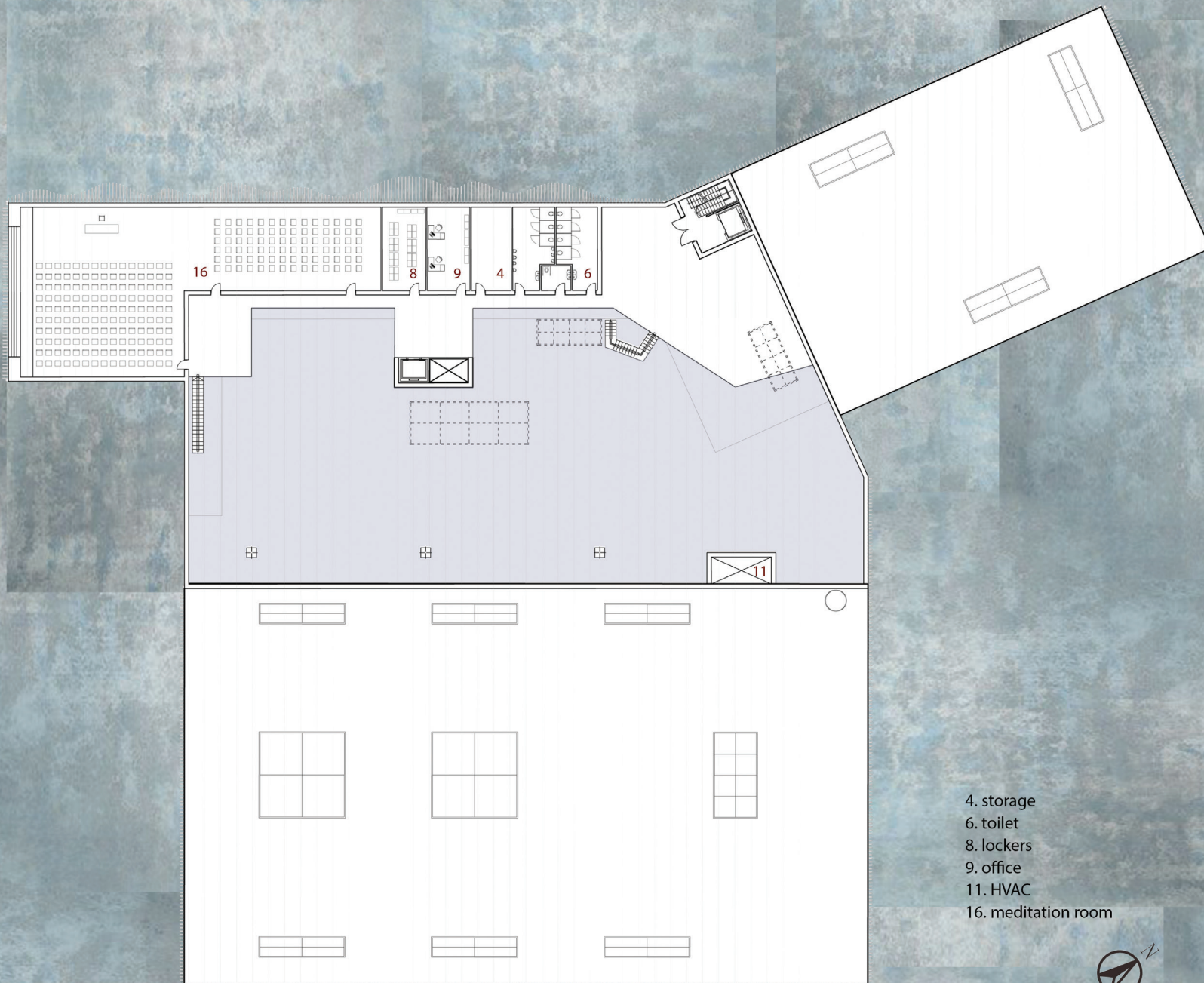


- 6. toilet
- 11. HVAC
- 13. library
- 14. computer room
- 15. recreational space

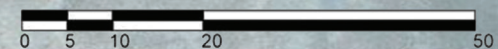


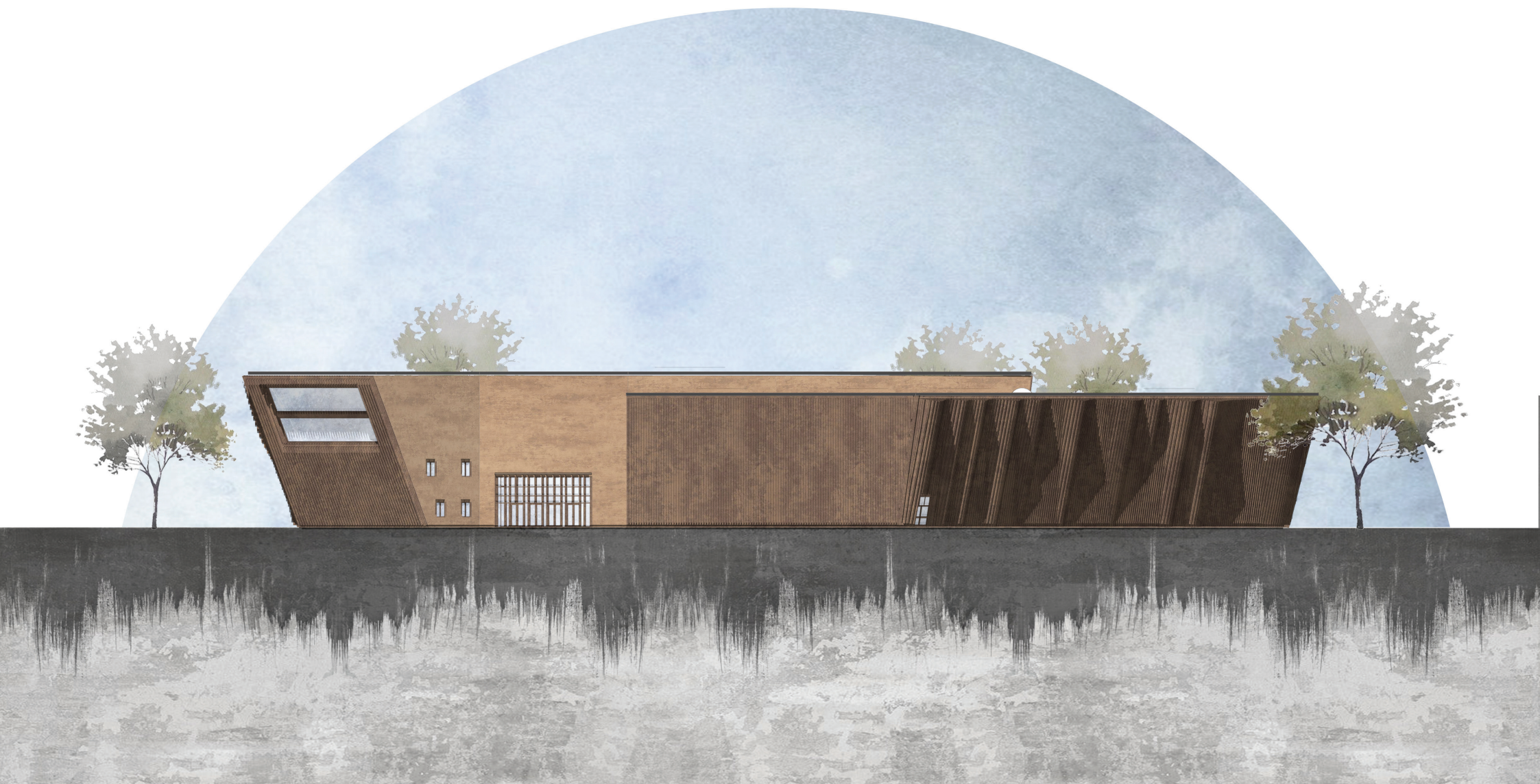
THIRD FLOOR 1:600



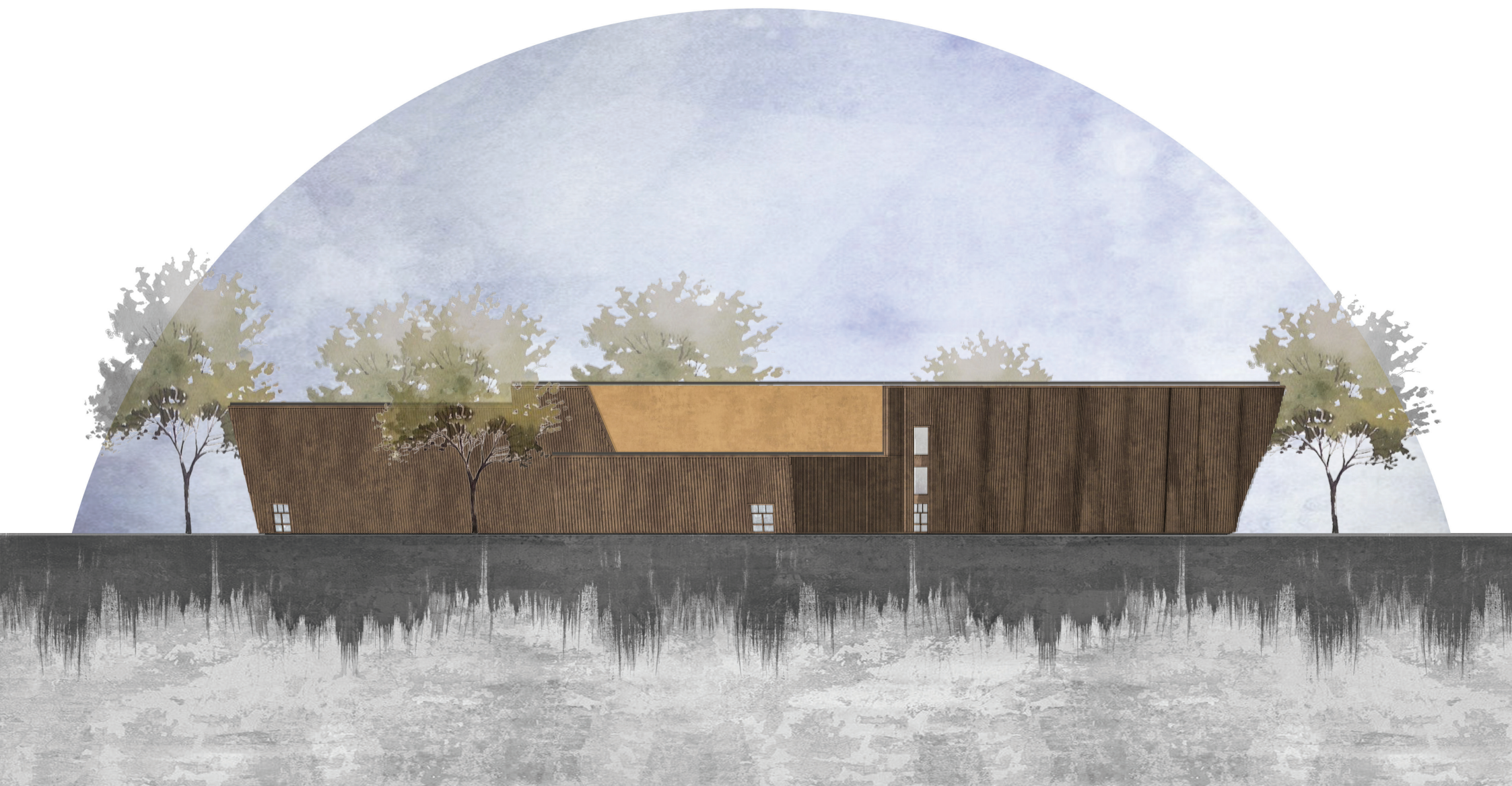


FORTH FLOOR 1:600





SOUTH ELEVATION 1:500



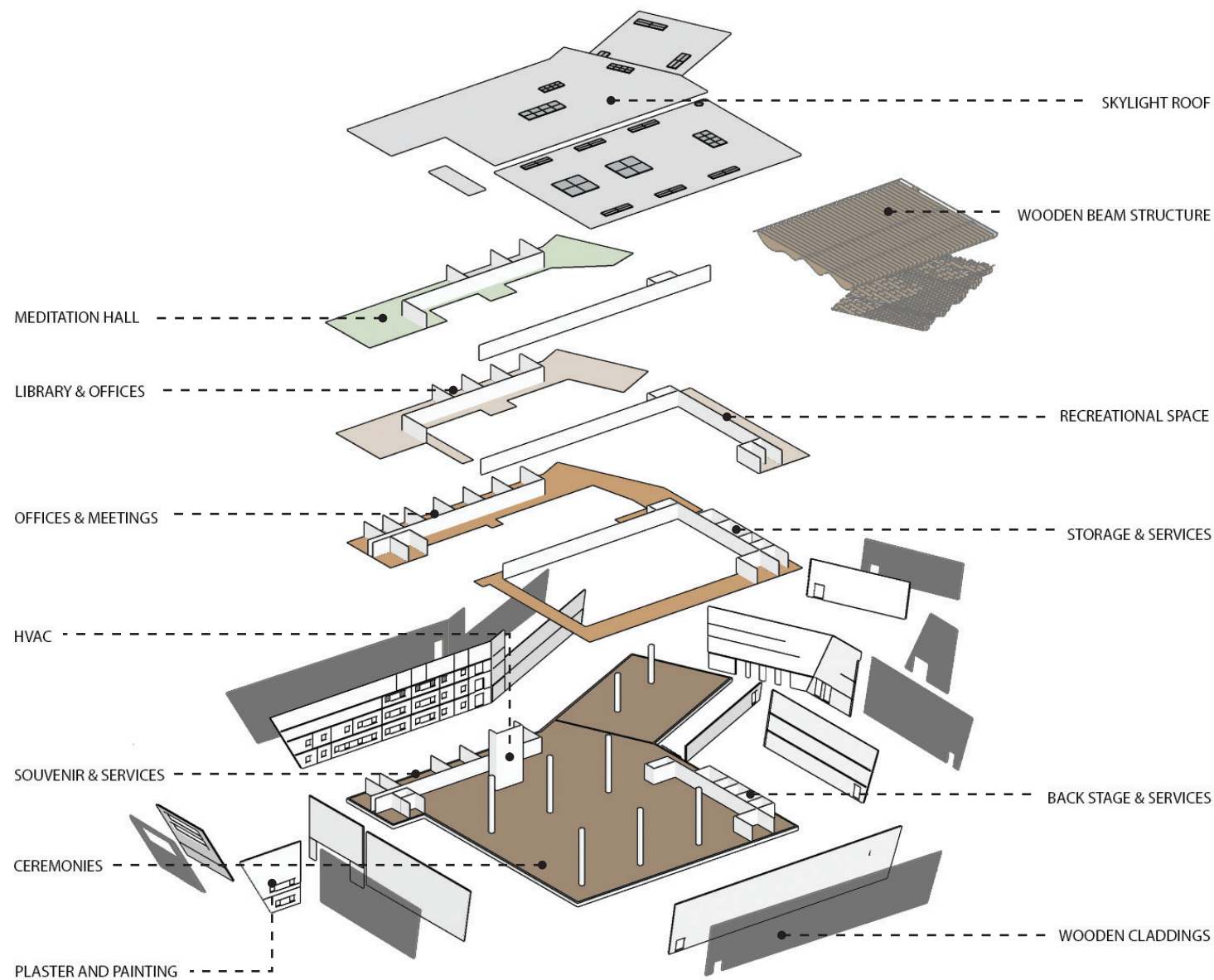
NORTH ELEVATION 1:500

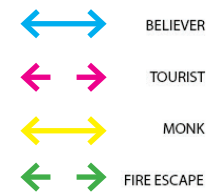
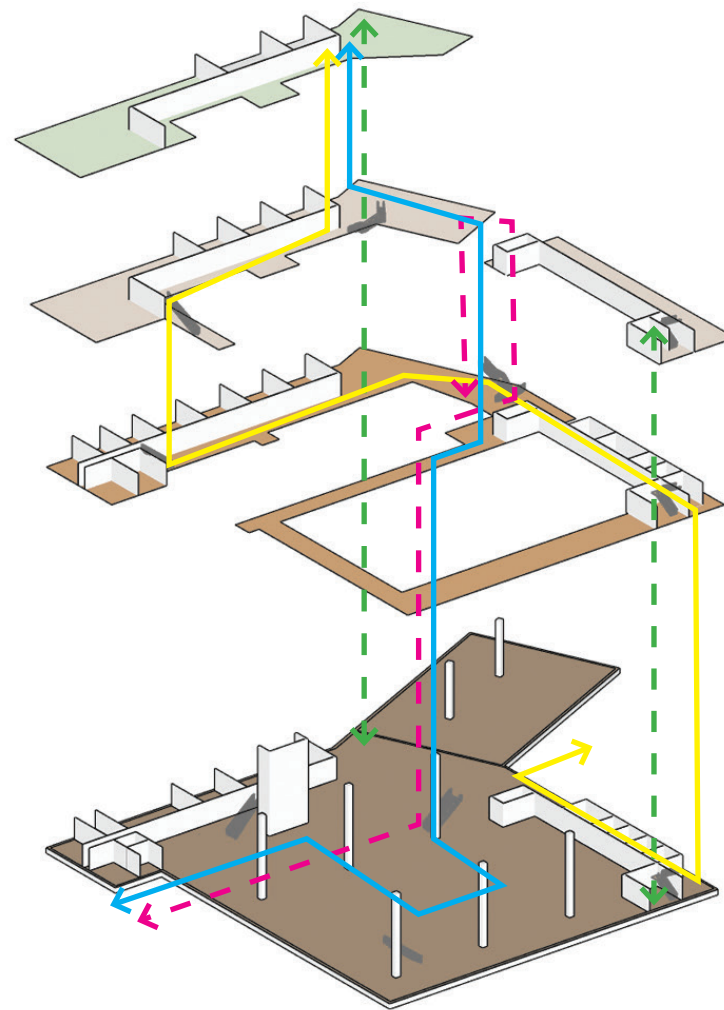


WEST ELEVATION 1:500



EAST ELEVATION 1:500



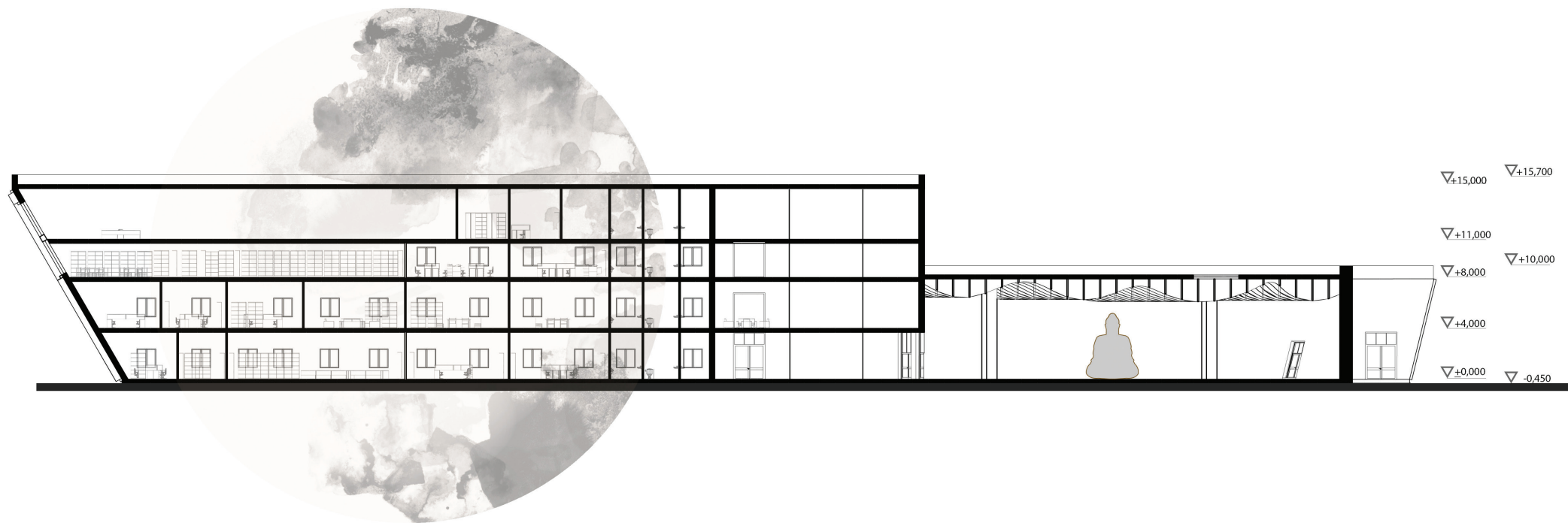




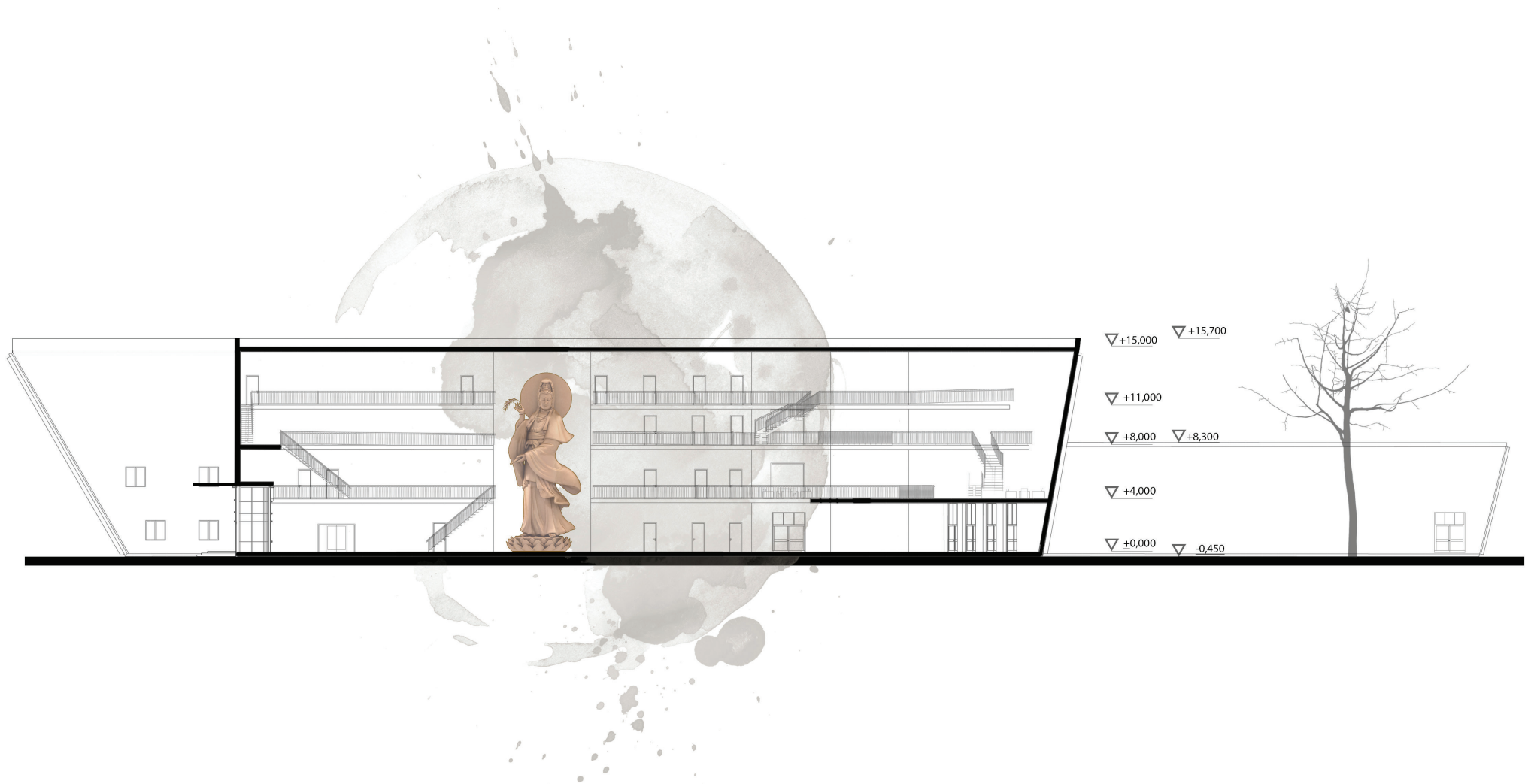
RENDERING OF ENTRANCE HALL (THIRD FLOOR)



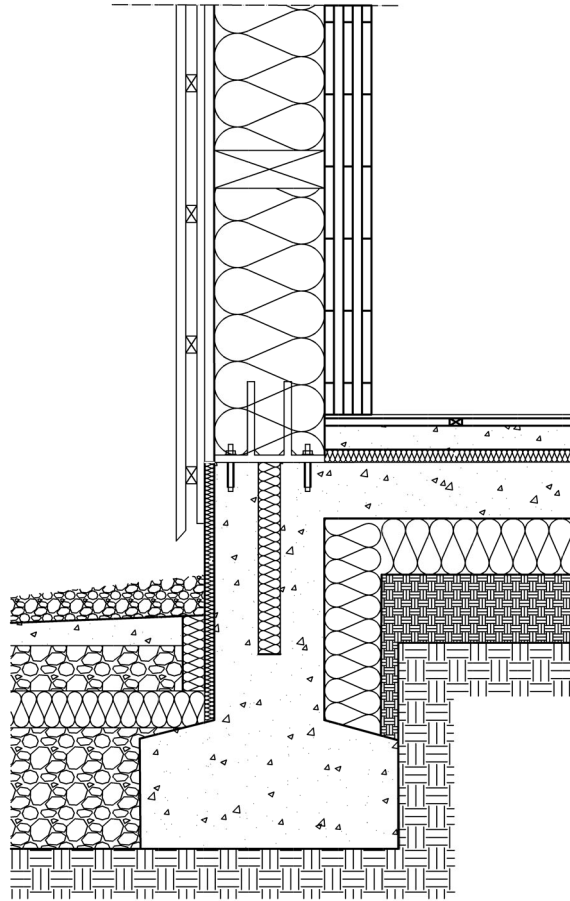
SECTION A-A 1:500



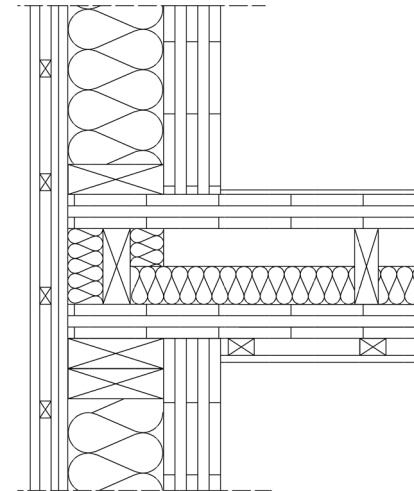
SECTION B-B 1:500



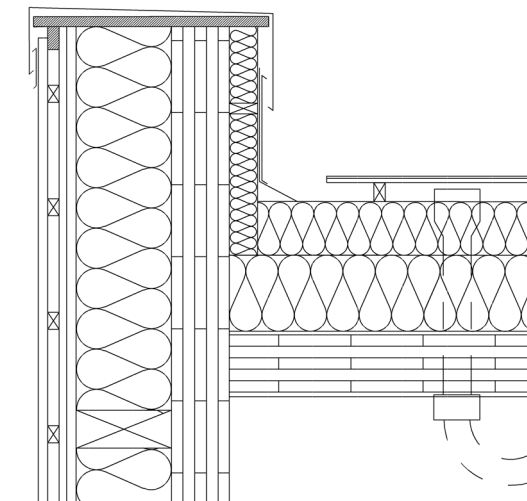
SECTION C-C 1:500



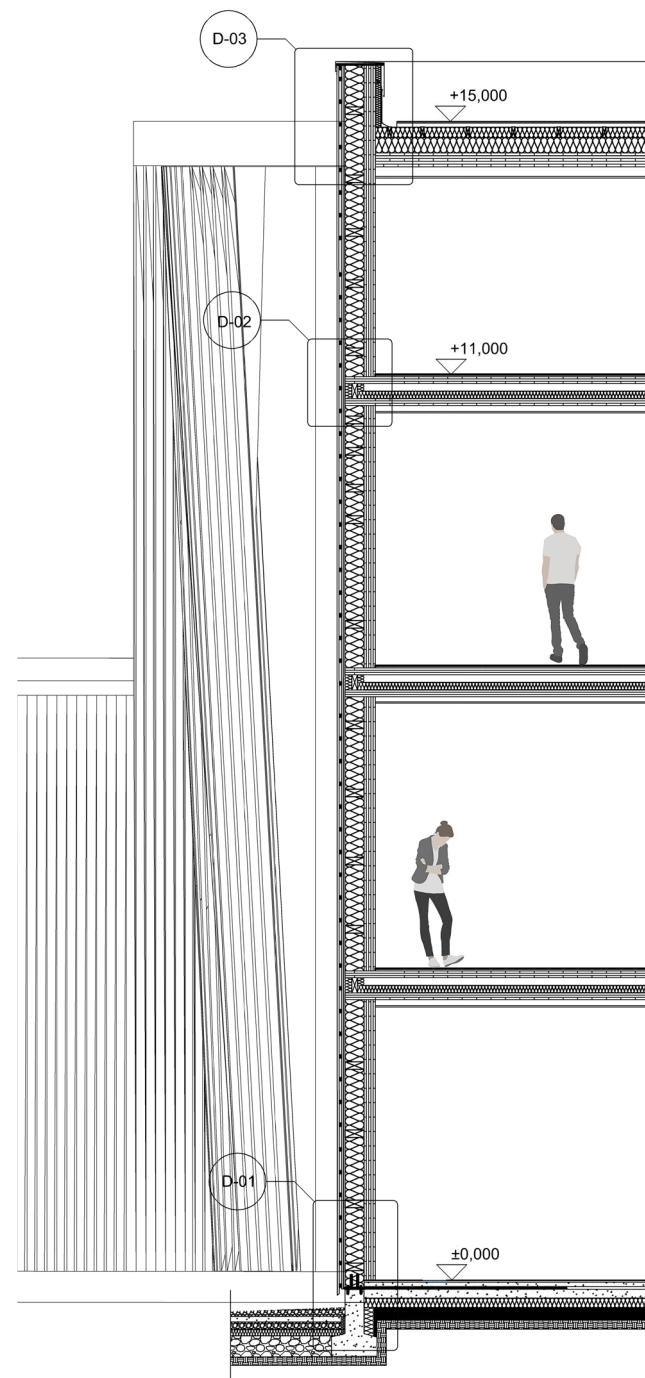
DETAIL-01 1:20



DETAIL-02 1:20



DETAIL-03 1:20



DETAIL SECTION 1:100



RENDERING OF MEDITATION ROOM (FORTH FLOOR)



RENDERING OF BIG HALL (GROUND FLOOR)



RENDERING OF PUBLIC SPACE (SECOND FLOOR)



RENDERING OF SMALL HALL (GROUND FLOOR)

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Fig 64: <https://www.krisyaoartech.com/ch/projects/spiritual-spaces/Water-Moon-Monastery>

Fig 65: <https://www.krisyaoartech.com/ch/projects/spiritual-spaces/Water-Moon-Monastery>

Fig 66: <https://www.krisyaoartech.com/ch/projects/spiritual-spaces/Water-Moon-Monastery>

Fig 67: <https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2a-hUKEwjSu4L56InkAhXxplsKHZS6BVwQjRx6BAGBEAQ&url=https%3A%2F%2Fwww.zhihu.com%2Fquestion%2F39831242&psig=AOvVaw2GDKVDsfkCgqwCARAk7ujY&ust=1566128365216107>

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Fig 68: <https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2a-hUKEwjSu4L56InkAhXxplsKHZS6BVwQjRx6BAGBEAQ&url=https%3A%2F%2Fwww.zhihu.com%2Fquestion%2F39831242&psig=AOvVaw2GDKVDsfkCgqwCARAk7ujY&ust=1566128365216107>

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Fig 69: https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2ahUKEwi_8JCC6YnkAhVNmlsKHVFTCD8QjRx6BAGBEAQ&url=https%3A%2F%2Fm.kinpan.com%2Fcase%2Fdetail%2F20150818154844500000047b-8cfe3e0&psig=AOvVaw2GDKVDsfkCgqwCARAk7ujY&ust=1566128365216107

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Fig 70: <https://www.krisyaoartech.com/ch/projects/spiritual-spaces/Luminary-Buddhist-Center>

Fig 71: <https://www.krisyaoartech.com/ch/projects/spiritual-spaces/Luminary-Buddhist-Center>

Fig 72: <https://www.krisyaoartech.com/ch/projects/spiritual-spaces/Luminary-Buddhist-Center>

Fig 73: <https://www.krisyaoartech.com/ch/projects/spiritual-spaces/Luminary-Buddhist-Center>

Fig 74: <https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2ahUKEwjX6syd2onkAhUSqlsKHalhDGkQjRx6BAGBEAQ&url=https%3A%2F%2Fwww.ta-mag.net%2Fta%2FNews.php%3Fid%3D36&psig=AOvVaw1U2oqFjTdvrP3uCOgZuRQi&ust=1566119964667363>

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Fig 75: <https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwjZ5Z-q2onkAhUMmlsKHfvcAe8QjRx6BAGBEAQ&url=%2Furl%3F-sa%3Di%26rct%3Dj%26q%3D%26esrc%3Ds%26source%3Dimages%26cd%3D%26ved%3D%26url%3Dhttps%253A%252F%252Fwww.ta-mag.net%252Fta%252FNews.php%253Fid%253D36%26psig%3DAOvVaw1U2oqFjTdvrP3uCOgZuRQi%26ust%3D1566119964667363&psig=AOvVaw1U2oqFjTdvrP3uCOgZuRQi&ust=1566119964667363>

Fig 76: <https://www.krisyaoartech.com/ch/projects/spiritual-spaces/Luminary-Budhist-Center>

Fig 77: <https://www.krisyaoartech.com/ch/projects/spiritual-spaces/Luminary-Budhist-Center>

Fig 78: <https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2a-hUKEwicg9fk2onkAhUHp4sKHcFZDs8QjRx6BAgBEAQ&url=https%3A%2F%2Fwww.ta-mag.net%2Fta%2FNews.php%3Fid%3D36&psig=AOvVaw2DTvexLZasiKZdkwnNA3e-h&ust=1566124508182118>

Fig 79: <https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2a-hUKEwiAuYH82YnkAhUmmYsKHQMIB7sQjRx6BAgBEAQ&url=http%3A%2F%2Fwww.mafengwo.cn%2Fphoto%2F10068.html&psig=AOvVaw2g3yfr3AizdOgLSNc-Jvq0&ust=1566124327701277>

Fig 80: http://y1.ifengimg.com/bd3f5adb80f8ef49/2014/0715/rdn_53c484bc2d5f7.jpg

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Fig 82: https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2a-hUKEwjh_Yee6lnkAhUDpYsKHd-sBflQjRx6BAgBEAQ&url=%2Furl%3F-sa%3Di%26rct%3Dj%26q%3D%26esrc%3Ds%26source%3Dimages%26cd%3D%26ved%3D%26url%3Dhttps%253A%252F%252Fcommons.wikimedia.org%252F-wiki%252Ffile%253AHarbin_Station_circa_1940.JPG%26psig%3DAOvVaw2Sq6PTZ-v2Fe6hkfoLdFlzz%26ust%3D1566128058334556&psig=AOvVaw2Sq6PTZv2Fe6hkfoLdFlzz&ust=1566128058334556

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Fig 83: <https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2a-hUKEwi9z6-W64nkAhXFdJoKHXXmBrAQjRx6BAgBEAQ&url=https%3A%2F%2Fyou.ctrip.com%2Fsight%2Fharbin151%2F20017.html&psig=AOvVaw0MuthEiTY0WtvKEXL3mgi-y&ust=1566128962859365>

Fig 84: <http://p.hotelimg.cn/2014-08/78951407832722.jpg>

Fig 85: <http://s6.sinaimg.cn/mw690/49a14392gda908896f0b5&690>

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Fig 88: <http://cnews.chinadaily.com.cn/img/attachement/jpg/site1/20160705/f04da2daf68a18e58acd07.jpg>

Fig 89: <https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&ved=2a-hUKEwi9z6-W64nkAhXFdJoKHXXmBrAQjRx6BAgBEAQ&url=https%3A%2F%2Fyou.ctrip.com%2Fsight%2Fharbin151%2F20017.html&psig=AOvVaw0MuthEiTY0WtvKEXL3mgi-y&ust=1566128962859365>

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Fig 91: <https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwipvOjy64nkAhWjy6YKHRCoD9wQjRx6BAgBEAQ&url=%2Furl%3Fsa%3Di%26rct%3Dj%26q%3D%26esrc%3Ds%26source%3Dimag-es%26cd%3D%26ved%3D%26url%3Dhttp%253A%252F%252Fwww.zonglanxinwen.com%252Fimg%252F3bac0c3c7c3bcc9cbe1d0d6d5f1bbf6bef9b.html%26psig%3DAOv-Vaw3GQOY8vT14YUSAlmAwL11M%26ust%3D1566128993772002&psig=AOvVaw-3GQOY8vT14YUSAlmAwL11M&ust=1566128993772002>

Fig 92: <https://www.google.fi/url?sa=i&rct=j&q=&esrc=s&source=images&cd=&cad=rja&uact=8&ved=2ahUKEwJU0ce064nkAhUs7KYKHcgpBtYQjRx6BAgBEAQ&url=%2Furl%3Fsa%3Di%26rct%3Dj%26q%3D%26esrc%3Ds%26source%3Dimages%26cd%3D%26ved%3D%26url%3Dhttp%253A%252F%252Fwww.youabc.cn%252F-haerbin%252Fhebzydjbxxj%252Ftag%252F4546.html%26psig%3DAOvVaw3GQOY8v-T14YUSAlmAwL11M%26ust%3D1566128993772002&psig=AOvVaw3GQOY8vT14YUSAl-mAwL11M&ust=1566128993772002>

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mAwL11M&ust=1566128993772002

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